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THE LIFE AND ART OF WILLIAM J. GLACKENS
VOLUME I

DISSERTATION

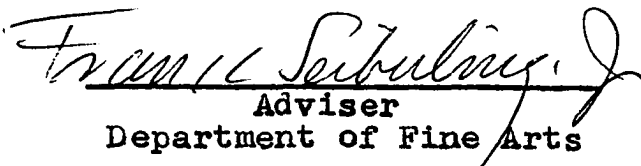
Presented in Partial Fulfillment of the Requirements
for the Degree Doctor of Philosophy in the
Graduate School of the Ohio State
University

by

VINCENT J. DE GREGORIO, B. A., A. M.

The Ohio State University
1955

Approved by:


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WILLIAM J. GLACKENS

C O P Y

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April 4, 1956

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PREFACE

In terms of his distinct achievements as an illustrator and, later, as a representative American artist who responded to the influences of American realism and French Impressionism, but in a wholly individual manner, William J. Glackens is a significant figure in American art. His participation in certain history-making movements to free and liberalize American art, moreover, makes an analysis of Glackens' life especially valuable to the student who is interested in following the direction of American art during the crucial first two decades of the present century. These movements particularly sought to achieve for the American artist the right to express himself without the restrictions of arbitrarily imposed standards and to exhibit his work without having to obtain the approval of authoritarian juries. The exhibitions of "The Eight," the staging of the first Independent Exhibition of 1910, the advent of the Armory Show, and the formation of the Society of Independent Artists were among the epoch-making events in which Glackens played a prominent role.

Because Glackens died less than two decades ago and because he did not experience spectacular success, the pertinent literary sources are rather scanty. The periodicals, especially newspapers, containing reviews of his work or accounts which mention his name as a participant in various art activities, and a few abbreviated biographical sketches, comprise the major published sources. In attempting an analytical study of Glackens, I have had to depend largely upon the recollections of persons who knew him--relatives, friends, acquaintances, and professional associates. Many of these persons also possess personal papers--letters and journals--which are invaluable sources of information. The records and catalogues of galleries and museums and, finally, the collections, themselves, constitute the remaining and most important sources for the study of his art. Fortunately, there is a wealth of primary source material for all phases and aspects of the study except the earlier life of the subject.

An effort has been made to trace all the known works of Glackens and to incorporate these within a catalogue. Not all have been located. However, it is hoped that the Catalogue will complement the study usefully.

A study of this kind necessitates the assistance of many individuals and institutions. With this help, only, has the author been able to develop his dissertation. No list of acknowledgments will adequately express his gratitude; nevertheless, it will serve to indicate the cooperative nature of the undertaking.

First, the author wishes to thank the following for making available sources of literary research: Mr. Willard Webb, Mr. William Sartain, Miss Sue Grace, and Mr. Paul Swigart, of the Library of Congress, Washington, D. C.; Mr. E. L. Wilson, Mr. Marschal Landgren, and Mr. Frank Newhouse of the Art Division, of the Central Branch, Public Library, Washington, D. C.; Miss Caroline Lovett and Miss Marie Ulmer of the Art Division and Mr. Herbert Davis of the Newspaper Division, the Free Public Library, Philadelphia, Pennsylvania; Miss Helen Sanger of the Frick Art Reference Library, New York, New York; and the staff members of the Art Division of the Central Branch, the Public Library, New York, New York.

The writer extends his thanks also to the following editors for access to valuable information contained in the files of their organizations or for making available copies of their periodicals not presently found in public libraries: Mr. Francis T. Ahearn, The Hartford Times, Hartford, Connecticut; Miss Louise Beardwood, Art

Department, The Saturday Evening Post, the Curtis Publishing Company, Philadelphia, Pennsylvania; Mr. Roger Dakin, Collier's, New York, New York; Mr. Edward C. Lavelle, West Hartford News, West Hartford, Connecticut; and Dr. Hans Vollmer, Thieme-Becker, Leipzig, Germany.

Sincere appreciation is expressed to the following museum directors and curators and college and university administrators for information and for assistance in the study of their Glackens collections: Mr. Otto Karl Bach, Director, the Denver Art Museum, Denver, Colorado; Mrs. Albert C. Barnes, President, and Miss Violette de Mazia, Director of Art Education, the Barnes Foundation, Merion, Pennsylvania; Mr. William Bennett, Chairman of the Board of Directors, and James Colvin, Director of Public Relations, Encyclopaedia Britannica, Chicago, Illinois; Mr. John Breckinridge, Keeper of the Files, Corcoran Gallery of Art, Washington, D. C.; Mr. Richard F. Brown, Assistant Curator, Department of Painting, Los Angeles County Museum, Los Angeles, California; Miss Katherine Coffey, Director, the Newark Museum, Newark, New Jersey; Mr. George D. Culler, Director, the Akron Art Institute, Akron, Ohio; Mr. Ernest T. De Wald, Director, and Miss Francis Fallen Jones, Assistant to the Director, The Art Museum, Princeton University, Princeton, New Jersey; Mr. Loren C. Eiseley, Assistant Director, Mr. Raymond

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Phillips, Director, Miss Elmira Bier, Assistant Director, and Mr. John Giese, and Mr. John Guernand, Curators of Painting, the Phillips Memorial Gallery, Washington, D. C.; Mr. Vernon C. Porter, Director, the National Academy of Design, New York, New York; Mr. Carl Zigrosser, Curator, and Mr. Kneeland McNulty, Assistant Curator, Department of Prints and Drawings, the Philadelphia Museum of Art, Philadelphia, Pennsylvania; Mr. M. Young, Director, and Mrs. J. Kiehner Johnson, Educational Assistant, Columbus Gallery of Fine Arts, Columbus, Ohio; Mr. Jean Cassou, Curator, and Mr. G. Homelle, Assistant Curator, Musée National d'Art Moderne, Paris, France; Dr. Ulrich Middeldorf, Director, the German Institute of the History of Art, Florence, Italy; and Sir John Rothenstein, Director of the Tate Gallery, Millbank, London, England.

To the following art dealers thanks are extend for access to their records, their collections, and their personal recollections: Mr. Charles Daniel, formerly director of the Daniel Gallery, now residing in Larchmont, New York; Mr. Robert Graham, director of the Graham-Duveen Galleries, New York, New York; Miss Antoinette Kraushaar, director of the C. W. Kraushaar Galleries, New York, New York; Mr. Ernest Pumphrey, Manager, Dalzell Hatfield Galleries, Los Angeles, California; and Mr. Harry Salpeter, director of the Harry Salpeter Gallery, New York, New York.

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The Art News for The Hippodrome, London by Everett Shinn, which appears in XLII (January 1-14, 1944), 25.

The Carnegie Magazine for Morning On the Cape by Leon Kroll, which appears in IX (November, 1935), 175.

The Whitney Museum of American Art for William Glackens' Bathers, Ile Adam; The Dream Ride; The Promenade; The Raft; The Family Group; Parade, Washington Square; Nude With Apple; and The Race Track, each appearing in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), pp. 22, 26, 30, 38, 40, 44, 46, 48; for George Luks' The Speilers and Little Madonna, which appear in Elizabeth Carey, George Luks (New York: William Edwin Rudge, Inc., 1931), pp. 46, 50, for Bouquet of Poppies by Henry Lee McFee, which appears in Virgil Barker, Henry Lee McFee (New York: William Edwin Rudge, Inc., 1931), p. 17; for April Snow, Salem by Maurice Prendergast, which appears in Margaret Breuning, Maurice Prendergast (New York: William Edwin Rudge, Inc., 1931), p. 18; and The Picnic Grounds by John Sloan, which appears in Lloyd Goodrich, John Sloan (New York: The Macmillan Co., 1951), p. 18.

Harcourt, Brace & Co. for Nourmoutier by Pierre Auguste Renoir, which appears in Albert C. Barnes, The Art in Painting (3d ed.; New York, 1937), p. 283.

Harper & Bros. for Bois de Boulogne by Raoul Dufy, which appears in David M. Robb, The Harper History of Painting (New York, 1951), p. 812.

Oxford University Press for Alpine Field Flowers by Frederick C. Frieseke, which appears in Wolfgang Born, Still-Life Painting in America (New York, 1947), Plate 118.

Yale University Press for Lady in Black by William Merritt Chase, which appears in Frank J. Mather, Jr., Charles R. Morey, and William J. Henderson, The American Spirit in Art, Vol. XII of The Pageant of America (New Haven, 1927), p. 96.

To the following individuals, appreciation is expressed for access to the works by Glackens in their collections: Mr. Arthur G. Altschul, New York, New York; Mrs. George W. Bellows, New York, New York; Mr. Henry Breyer, Jr., Haverford, Pennsylvania; Mr. G. Alan Chidsey, Plandome, Long Island, New York; Mr. and Mrs. J. Mc G. Cooper, Spreckelsville, Maui, Hawaii; Mr. E. I. du Pont, Wilmington, Delaware; Mrs. Ernest Fuhr, Flagler Beach, Florida; Mr. Charles T. Henry, New York, New York; Mr. Charles F. Iklé, New York, New York; Mr.

and Mrs. Leon Kroll, New York, New York; Mrs. Albert Lee, South Norwalk, Connecticut; Mrs. Alan Lehman, Pittsburgh, Pennsylvania; Mr. and Mrs. Sidney Levyne, Pikesville, Maryland; the Misses Nellie E. and Mary Mullen, Merion, Pennsylvania; Mrs. Meyer Potamkin, Elkins Park, Pennsylvania; Mrs. Mary Fanton Roberts, New York, New York; Mrs. John C. Shay, Alexandria, Virginia; Mr. and Mrs. Forbes Watson, Gaylordsville, Connecticut; and Mr. William Wixom, Upper Montclair, New Jersey.

Thanks are acknowledged to the following persons for access to papers, personal recollections, or valued suggestions: Mr. Guy Pène du Bois, Paris, France; Mrs. George W. Bellows; Mrs. Laura Krauss, Philadelphia, Pennsylvania; Mr. Leon Kroll; Mrs. Jerome Myers, New York, New York; Miss Violet Organ, New York, New York; Mr. Walter Pach, New York, New York; Mrs. Charles Prendergast, Westport, Connecticut; Mrs. Mary Fanton Roberts; Mrs. John C. Shay; Mrs. Ada Glackens Britton, Alexandria, Virginia; Mrs. John Sloan, White Plains, New York; Mr. and Mrs. Eugene Speicher, New York, New York; Mr. Forbes Watson; Mr. Mahonri Young, New York, New York; and Mr. Abraham Walkowitz, New York, New York.

Special acknowledgment is also due to Mrs. Joann Truex and Mrs. Vivian Bower of Kensington, Maryland, for preparing the manuscript, and to the staff of the Photo-

Duplicating Office of the Library of Congress for their photographic service.

Sincere appreciation is extended to Professors Ralph Fanning and Erwin Frey, of the Art Department of the Ohio State University, for their courtesy and kindness in reading the manuscript.

Special indebtedness is expressed to Dr. Frank Seiberling, Jr., also of the Art Department of the Ohio State University, for his continuous guidance and counsel and for his valuable suggestions and painstaking editing of the manuscript.

Finally, the author is most sincerely grateful to Mr. Ira Glackens, Labrador Farm, Center Conway, New Hampshire. Only because he made available his personal recollections and his collection of literary and artistic materials pertaining to his father has this study been made possible.

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CHAPTER I

INTRODUCTION

American Art during the Last Quarter of the Nineteenth Century

William J. Glackens was born in 1870 in a country that had reached a peak of national and economic development and that was to prosper further during the next three decades. The United States had emerged from the Civil War more powerful than ever. The great nationalist principle of the superiority of the Union over the State had become firmly established, and there followed an era of nationalist concentration; that is, a rather exclusive concern with national rather than foreign problems.

Under the stimulus of the many forces that were favorable to industrial activity, there arose industrial leaders and enterprises such as the world had never known. The Civil War had released both the energies and the imagination of the industrial capitalist class and with economic opportunities everywhere--in the exploitation of raw materials and natural resources, in transportation (especially railroad building), in manufacturing, in mercantile pursuits--this class attained unprecedented

wealth and power.¹

The first generation of great industrial capitalists, "rugged individualists," were innovators who made possible a gigantic industrial machine which, within a few decades, was to amaze the rest of the world and which was, ultimately, to give the United States first place in international power. For example, in the single decade, 1880-1890, investments in industry in general equalled its entire previous growth.² Development of the steel industry was particularly astonishing. Between 1860 and 1880, the number of plants manufacturing iron and steel increased from 402 to 1,000, capitalization from \$23,343,000 to \$230,972,000, the value of the products from \$36,537,000 to \$296,558,000, and the number of employees from 22,000 to 141,000. Most of this increase represented steel rather than iron production, a development of great significance, particularly, in the fields of engineering, building, and transportation.³ By this time, the United States was producing as much steel as Great Britain and Germany

¹Louis M. Hacker and Helen S. Zahler, The Shaping of the American Tradition (New York: Columbia University Press, 1947), p. 790.

²Charles Ramsdell Lingley, Since the Civil War (New York: The Century Co., 1926), p. 70.

³Harold Underwood Faulkner, American Political and Social History (New York: F. S. Crofts & Co., 1946), p. 401.

combined.¹ Railroad expansion was also dramatic. In the single decade, 1880-1890, the railroads duplicated the amount of track laid in the previous five decades and by 1900, the United States had a greater railway mileage than all Europe combined.²

The magnitude of the industries and of the commercial enterprises which were established made possible all the advantages of large scale production and operation but, frequently, to achieve this magnitude, "cut-throat" competition and other questionable practices and devices were used. Furthermore, these industries sought greater and greater concentration, and the trusts and holding companies which they established were veritable monopolies which alarmed not only the laboring public but many conscientious citizens. The Sherman Anti-trust Law of 1890 and the Clayton Anti-trust Act of 1914 sought to curb these consolidated industries.³

The tables of population faithfully reflected the industrial and commercial expansion of the country. In the decades from 1860 to 1900, the population of the

¹Samuel Eliot Morison and Henry Steele Commager, The Growth of the American Republic (New York: Oxford University Press, 1940), II, p. 132.

²Ibid., pp. 105-107.

³Charles A. Beard and Mary R. Beard, The Rise of American Civilization (Revised ed.; New York: The Macmillan Co., 1940), II, pp. 327, 569, 572, 607.

United States more than doubled, reaching almost 76,000,000 at the turn of the century.¹ This increase was mostly due to the tremendous numbers of immigrants that poured in each month, at first by the hundreds and later by the thousands. In the early post-Civil War years, these immigrants went West, taking advantage of the Homestead Act, but as the frontier diminished, they remained in the East to work in the factories and mercantile pursuit and, frequently, to lower standards of living and labor. The rise of cities, with the accompanying problems of housing, health, and crime, the low wages and other poor conditions of work caused labor to organize more resolutely than ever before; and the Knights of Labor and, later, the American Federation of Labor sought to achieve for labor an equal voice with capital and a protection of the rights of workingmen in the new industrial society.²

As the industrial society developed and was harassed by problems of conflict between labor and capital and social and economic evils, the agrarian society became increasingly incensed at what it believed was industrial domination. It, too, became organized,

¹Ray Allen Billington, Bert J. Loewenberg, and Samuel H. Brockunier, The United States (New York: Rinehart & Co., 1947), p. 290.

²Lewis Mumford, The Golden Day (New York: W. W. Norton, 1926), p. 235.

first in the Greenback movement and, later, in the Populist movement, demanding stricter regulation of railroads, a more lenient policy on money, the abolition of protective tariffs, government ownership of public utilities, especially railroads and telegraphs, stringent government control of the nation's natural resources, and the operation of the whole financial system for the greater benefit of the farmer. The federal government yielded to some of these demands, particularly to stricter legislation to regulate railroads and to a more lenient monetary policy. The latter, however, proved disastrous and had to be abandoned.¹

The preoccupation with national problems and problems of an economic and social nature during this period did not exclude concern for the cultural or the artistic. The tremendous development in the entire scope of American life was also reflected in the fine arts. An historian summarized this development during the post-Civil War period as follows: "When the creative arts are reckoned with--an Olmsted, a Roebling, a Richardson, a Ryder--the Brown Decades become in the arts what the Golden Day was in literature: a fulfillment of the past and a starting point for the future."²

¹Louis M. Hacker and Benjamin B. Kendrick, The United States Since 1865 (4th ed.; New York: Appleton-Century-Crofts, 1949), pp. 155-165, 188-197, 238-272.

²Lewis Mumford, The Brown Decades (New York: Harcourt, Brace & Co., 1931), p. 248.

The industrialists made money easily and frequently spent it lavishly. Fortunately, many of these rich men were also public-minded citizens and they devoted part of their wealth to the development of public collections which became the bases of many of our great museums. Thus were initiated the Metropolitan Museum of Art in New York City, the Museum of Fine Arts in Boston, and the museums of Philadelphia, Chicago, Cincinnati, and other large cities. The latter were small and struggling at first. However, through the patronage of rival men of wealth who succeeded in stripping the collections of Europe in their race for posterity and through the efforts of accomplished and discerning curators, the American museums have developed into great institutions which in some instances are comparable to the best of Europe in the scope and nature of their vast collections.¹ Although some public money frequently played a part in the beginning and development of museums of many cities--particularly by means of grants of city land and appropriations for construction and maintenance of buildings--the one essential of museums--the collection of artistic works was never the gift of the community but always the benefaction offered by wealthy men and women. As one art historian has pointed

¹Alan D. Gruskin, Painting in the United States (New York: Doubleday & Co., 1946), p. 105.

out: ". . . in America alone are museums wholly constituted in this way."¹

The homes of this period, particularly of the 'eighties and 'nineties, were styled somewhat after the dusky interiors of the museums themselves. The puritan simplicity of buildings and furnishings of the first half of the century was being replaced by elaborate mansions and elaborate interiors. Much interest was manifested in ornate trappings, particularly those of French Renaissance, Greek, and Oriental tendencies, thus providing ample bait for the reformers to step in and plead for a return to "honesty" and "sincerity."² Buildings were especially influenced by Gothic and Byzantine characteristics but also showed variations of Mansard roofs, Egyptian wall slopes, and frequently, indistinct adaptations praised for their originality. The brown-stone house was a characteristic development of this period. Exteriors were riotously ornate with jigsaw filigree for wooden edifices and stone superflutes for masonry buildings. Interiors were crowded with bric-a-brac and curios. Turkish corners became highly fashionable. Double

¹Walter Pach, The Art Museum in America (New York: Pantheon Books, Inc., 1948), p. 64.

²Ruth Dean, "Homemakers Beware: The Tastemakers Will Get You If You Don't Watch Out," The Sunday Star (Washington, D. C.), October 31, 1954, Section D, p. 4.

hangings at the windows, black walnut furniture elaborately carved and upholstered in red plush, and flowered carpets of brighter colors than the gloominess of most rooms. Also at the height of fashion at the time were the black marble fireplace that did not function, the gilt clock under a glass case, an assortment of French and Japanese vases--a combination of objects of art which a historian of the period believed had their "equivalent in the furnishings of river steamboats and pullman cars, in the architectural characteristics of elevated railroad stations and United States Postoffices, and in the surface decoration of the earlier typewriter and cash-registers."¹

This was an age when the rich sought to give evidence of their newly acquired wealth, and crowding their homes with a multiplicity of furnishings and decorations was a means of displaying their fortunes. Furthermore, at that time, almost everyone was profoundly impressed with the amazing machine manufactures and, frequently, objects which now seem ugly were chosen because they had been machine made.

Evidence of rapid changes and development were also apparent in the fine arts. The influence of the

¹Lewis Mumford, American Taste (San Francisco: The Westgate Press, 1929), pp. 11-12.

Old World upon American art, became increasingly compelling. Although European influence upon American art, particularly painting, had long been apparent, now, after the Civil War, particularly because of the great improvements in travel, printing, and engraving, Americans had greater opportunities than ever before to become familiar with European art and culture. Whereas, on the one hand, millions of Europeans came to seek homes and fortunes in the New World, on the other hand, thousands of Americans journeyed to the Old World in search of knowledge, culture, or enjoyment. In this period began the annual exodus to Europe of American artists, teachers, students, scientists, and prosperous businessmen's families that was to continue until the present day save for the interruptions of war.¹

The Centennial Exposition held in Philadelphia in 1876 also contributed significantly to promoting foreign influence. This first world's fair to be arranged in the United States brought together for the first time in this country a large collection of contemporary foreign art and when the American people viewed this exhibition, they became conscious of their own artistic limitations.²

¹Suzanne La Follette, Art in America (New York: Harper & Brothers, 1929), p. 163.

²Lloyd Goodrich, Thomas Eakins (New York: William Edwin Rudge, Inc., 1933), p. 36.

Consequently, America became interested in almost everything Europe had to teach and the influence of European art upon American art reached a peak. The 'seventies saw a dominance of the influence of Munich and the 'eighties and 'nineties were affected by the influence of the French Impressionists.

By the time that the first Centennial Exposition was held in the United States, the Panoramic Painters (the later affiliates of the Hudson River School of whom Church, Bierstadt, and Moran were the most prominent representatives) had begun to decline in popularity while those painters (like Hicks and Hunt) who had introduced the tendencies of the Barbizon School were attracting a large following. During the Jacksonian period, the German-born painter, Leutze, served to acquaint Americans with the techniques and tendencies of the Düsseldorf Academy in Germany. Now that the common man was on the rise and the aristocrat of the Federalist era was on the decline, Americans sought and preferred more "realistic" representation in painting, and, hence, they reacted very favorably to the literal translation and tight finish of the Düsseldorf painters. As a result, the influence of Düsseldorf upon American art was very great until after the Civil War, when the influence of the Munich School

began to replace it.¹

The art of Munich, like that of Düsseldorf, was inspired by the Dutch painters of the seventeenth century, but unlike the ultra-bourgeoisie and literal genre of the Dutch which had inspired the Düsseldorf painters, the more aristocratic painting of Frans Hals inspired the Munich artists. The Hals technique, placing emphasis upon alla prima painting, required mastery of the brush, stressed paint quality, and avoided the tight finish and literal translation of the Düsseldorf School. Moreover, the Munich painters placed stress upon shadow rather than light, and even their landscapes had the darkness and tones of interior subjects. They advocated a strictly tonal color scale, with brown as the basis. Furthermore, they rejected the pretentious, large canvases of mythological scenes preferred by the neo-classicists of the preceding era and painted on smaller canvases affected by a more literal representation.²

Among the Americans who studied at Munich were Frank Duveneck, William Merritt Chase, John White Alexander, John H. Twachtman, Joseph De Camp, David Neal, Toby

¹David F. Bowers (ed.), Foreign Influences in American Life (Princeton: Princeton University Press, 1944), p. 111.

²Eliot Clark, John Twachtman, (New York: Frederick Fairfield Sherman, 1924), p. 55.

Rosenthal, Walter Shirlaw, Carl Marr, and others. The American artist who excelled among all of his fellow students in the Munich style of painting and who remained faithful to it to the very end of his life was Duveneck, whom Sargent designated as "the greatest talent of the brush" among his contemporaries.¹ Duveneck studied under Karl von Piloty and Feodor von Dietz and his Whistling Boy, painted at Munich in 1872, shows that he had mastered perfectly at this early date the free brushwork, brownish tones, and studio lighting characteristic of the Munich School. He spent ten years in Munich and during this time, he was both a student and a teacher. It might be said that he trained several generations of American painters in the Munich technique; for at his school in Munich he taught many Americans as well as Englishmen and pupils of different nationalities. Furthermore, when he visited Florence and Venice, many of his students moved with him. Finally, he taught for many years at the Cincinnati Art Academy, becoming the head of its Faculty in 1900.²

By the middle 'nineties, the Munich School in America had declined, many of its once ardent followers like Chase, Twachtman, and Alexander, having abandoned

¹Frank E. W. Freund, "The Problem of Frank Duveneck," The International Studio, LXXXV (September, 1926), 39.

²Norbert Heermann, Frank Duveneck (Boston: Houghton Mifflin Co., 1918), p. 42.

its techniques in preference to certain aspects of French Impressionism. The Munich School, however, had rendered an important service to American art. It had vitalized painting, rescuing it from the cold formalism of academic art. It had helped educate the public taste so that it could appreciate more than a literal representational art. It had trained a whole generation of masterful American painters. Finally, it had paved the way for the acceptance of French Impressionism in the United States.

A significant development during this period was the founding in 1877, and incorporation in the following year, of the Society of American Artists.¹ This organization was established as a protest by the American artists who had returned from abroad, trained in the new Munich and French methods, and who now sought to exhibit their work. The National Academy of Design, whose annual exhibitions were the chief means by which new artists could be introduced to the public, looked upon these men as revolutionary and, in most instances, rejected their work.² Indeed, the National Academy, itself, had been established as an act of protest in 1825 under the

¹Catalogue of the First Exhibition of the Society of American Artists. Exhibition at the Kurtz Gallery, New York, New York, March 6 - April 5, 1878, p. 3.

²"William Merritt Chase," The Outlook, CXIV (November 8, 1916), 536-538.

leadership of Samuel F. B. Morse against the Academy of Fine Arts whose patrons and director, John Trumbull, were accused of catering to power and wealth and, therefore, sacrificing the best interests of art. The older institution disappeared altogether and the National Academy grew and prospered, accumulating tremendous power in the American art world and exerting significant influence. According to a recent art historian, the National Academy served a dual purpose: it provided "the technical discipline of its own members" and it "made art a matter of cultural importance to the general public."¹ This same theme is expressed by another present-day art historian who points out that for some time "the public had to be turned toward art," and an important part of this work was done by the exhibitions of the National Academy of Design.² And because the public had to be stimulated by it, by the end of the Civil War, the National Academy of Design had become the "official salon," and, indeed, until the end of the century, if not later, "election to the Academy" was the only acceptable proof that a painter or sculptor had achieved professional status.³ In the words

¹A. P. McMahon, Preface to an American Philosophy of Art (Chicago: The University of Chicago Press, 1945), p. 22.

²Pach, op. cit., p. 52.

³Grace Overmeyer, Government and the Arts (New York: W. W. Norton & Co., 1939), p. 174.

of another historian: "It was a unique and powerful body, having great prestige and possessing an important social influence . . . their exhibitions were the only stage on which rising talent could reach the public."¹

In the 'seventies, acceptance of an artist's work for showing in the Academy's exhibition was the first and most important step in his achievement of professional success. The Academy's selecting juries chose in accordance with their tradition, for like all juries their judgments were conditioned by what they recognized as good in American art. Until some years later, many of the men on these juries were not moved or stimulated by the practices and teachings of Düsseldorf, Munich, and Paris schools. Furthermore, as a contemporary critic pointed out:

The Academy of Design of New York suffers from the same evil that attends other corporations in the United States which are governed by elected officers. What is approved by the reigning board of one year may be disapproved by that of the next, and the promises made at one time may not be considered binding by a different list of officers six months later. . . . There is no question about the desire for liberality and justice on the part of most of the academicians; the difficulty lies in getting the will of the liberal majority expressed.²

The Academicians did accept some of the first works submitted by the younger men, even though tendencies reflected in these pictures were deemed unsound. The art

¹Lloyd Morris, Incredible New York (New York: Random House, 1951), p. 163.

²"Art Notes," The New York Times, June 4, 1877, p. 4.

critics of the day hailed the expression of these younger men in the Academy exhibitions. For example, a striking note of the spring exhibition of 1876 was the "remarkable progress of the younger men" as evidenced in the works of Homer, Howland, and others.¹ As for the spring exhibition of 1877, there is even greater enthusiasm indicated when the reviewer stated: "The more one studies the pictures of the present exhibition, the more one is convinced of fresh life in the art world."²

According to a contemporary art historian, the Academicians were willing to welcome younger men "in their midst as modest painters and allow them, in time, to work up to a proper position so that when the old Academicians died art might not perish from the land."³ In the opinion of this same authority, the situation might have been clarified, eventually, had not the old Academy building rendered any solution hopeless. Only one section of the building, the South Gallery, was at all suitable for a display of pictures. All other areas were dark, remote, or otherwise unsatisfactory. Thus, with the South side almost completely reserved for the Academicians, and no

¹"The Fine Arts Exhibition of the National Academy," The New York Times, April 8, 1876, p. 6.

²"The Academy of Design," The New York Times, April 15, 1877, p. 6.

³Samuel Isham, The History of American Painting (4th ed.; New York: The Macmillan Co., 1936), p. 373.

other place available where a picture could be hung to advantage, a break between the two groups became inevitable.¹

The younger men were joined in their protest by many whose works had been accepted for exhibition by the Academy and by many who had gained admission as Academicians or Associates but who resented the Academy as a monopoly of the arts and who had accused it of reaction, of arbitrariness, of lack of vitality, of snobbishness, and the like. These various antagonists consolidated their efforts and provided the first serious challenge to the Academy by founding the Society of American Artists in 1877. The latter was a counter-organization, supposedly devoted to liberalism, and its protest was similar to the one that the Academy, itself, had staged a half century earlier.

John La Farge was the first president of the Society, and among its early members were Robert Gifford, Walter Shirlaw, Louis C. Tiffany, J. Alden Weir, Will H. Low, William M. Chase, and John H. Twachtman.² A little later, Edwin Blashfield, George de Forest Brush, Kenyon Cox, Frank Duveneck, Frank D. Millet, and Eastman Johnson joined. Almost all of these men were foreign trained.

¹Ibid., p. 371

²Catalogue of the First Exhibition of the Society of American Artists, p. 3.

Also, out of a membership of twenty-two, at the time of its establishment, nearly half had been distinguished members of the National Academy. After the first two years, the growth in membership was rapid, rising from fifty-two in 1881 to over one hundred in 1888 and to one hundred and ten in 1898.¹

According to its Constitution, the Society sought to avoid all practices and procedures which its members had condemned in the Academy. Hence, it advocated an unlimited membership; as many artists would be admitted to the Society as revealed their competency through their work. In exhibitions, members would be accorded no special privileges or favors.²

The Society of American Artists provided an important channel through which younger artists could express themselves with modern foreign methods and the American public could become acquainted with the newer art. The earlier exhibitions of the Society reflected domination by the Munich School while the influence of French Impressionism was predominant in its exhibitions of the 'eighties and 'nineties. Until the year of its merger with the National Academy of Design, 1906, the Society

¹Florence N. Levy (ed.), "The Society of American Artists," The American Art Annual (New York: Macmillan, 1898), pp. 288-289.

²Constitution and By-Laws of the Society of American Artists (New York: The Society of American Artists, 1888-1889), pp. 11-13.

served as a competitor of the older body, as it emphasized its devotion to freer art expression. This competition succeeded in liberalizing gradually the policies of the Academy. Sensitive to the adverse criticisms heaped upon them, its members made continuous efforts to relax traditional standards and, thus, to adjust to the changing times.

The National Academy of Design was not transformed overnight into a liberalized institution. However, each annual exhibition became more and more tolerant and admitted the works of an increasing number of artists who showed non-traditional and more revolutionary tendencies. By 1888, the competition between the Academy and the Society had served to stimulate both to the degree that a critic, reviewing their spring exhibitions for that year, was forced to admit that an almost "complete reconciliation between the Academy and the younger men" had been affected. He declared that this was not only the best exhibition held by the Academy but one of the best displays of its size in American art. Speaking of the Society's exhibition, he commented that the latter would have been "more interesting" had the Academy's been "less interesting."¹ Another reviewer praised the Academy for

¹"The American Society's Exhibition," The Art Amateur, XVIII (May, 1888), 130.

having welcomed the "younger men" into its fold, as this exhibition so well illustrated.¹ Furthermore, it was pointed out by another critic, at the end of that same year, that, in the Academy's recent exhibitions, many members of the Society, followers of the Munich School or of French Impressionism had been well represented.²

The Academy continued to make considerable progress during the 'nineties in modifying its conservative ways. By 1895, it was showing "many good examples" of the work of painters trained in Munich and Paris.³ Commenting on the Academy's spring exhibition of that year, one critic observed that the whole tendency here "seems to be away from what had been understood to be academic work" and the Academicians "show a freshness and breadth surpassing anything they have ever done before."⁴ From this time on, the Academy was hardly ever again the "staid" Academy and the criticisms made of the exhibitions of the Society and the Academy could no longer point to one organization as the liberal and the other as the conservative. Artists

¹"The Spring Academy Exhibition," The Art Interchange, IX (April 21, 1888), 130.

²"The National Academy of Design," The Art Amateur, XXXII (December 1, 1888), 178.

³"The National Academy of Design," The Art Amateur, XXXVI (May, 1895), 158.

⁴"The National Academy Exhibition," The Art Interchange, XXXIV (May, 1895), 136-137.

of similar calibre, tendencies, and variety of styles exhibited in both. For example, the spring exhibition of 1898 brought forth favorable notices, for the most part, for both Academy and Society. According to one reviewer, the latter had "so many excellent things" and "much to afford pleasure."¹ As for the Academy, a critic commented upon "a large proportion of really good work,"² and another critic made an even more favorable evaluation: "This exhibition awakens the feeling that it has suffered little from the competition which a number of exhibitions of this season has created."³

The increasing compatibility between the Academy and the Society, especially as witnessed in the exhibitions of the later 'nineties, foreshadowed the event which was to take place in 1906, when the Society was to merge with the Academy. By 1902, most of the older Academicians who had been accused of conservatism in the 'seventies and 'eighties had died,⁴ and as one contemporary critic

¹"The Society of American Artists," The Critic, XXXII (April 21, 1898), 235.

²"The National Academy of Design," The Art Amateur, XXXVIII (May, 1898), 131.

³"The National Academy Exhibition," The Art Interchange, XL (May 7, 1898), 115-116.

⁴Frank J. Mather, Jr., Charles R. Morey, William J. Henderson, The American Spirit in Art, Vol. XII of The Pageant of America (New Haven: Yale University Press, 1927), p. 91.

commented at the time of the merger, "considerable dead-wood had been removed from the Academy exhibitions."¹ The Society had sought to liberalize art in America, and after this had been achieved to its satisfaction, it no longer had a purpose for existence. One art historian points out that the so-called "younger men" of the 'seventies had "merely wanted to refresh the national atmosphere" and now in 1906, the Academy, no longer in "fundamental opposition to the Society," the two organizations found it to their advantage to merge.² According to Samuel Isham, one of the Society's representatives who negotiated with the Academy, at the time of the merger, this advantage was almost obvious. The Academy was older and wealthier; the Society was younger and more energetic and founded on principles which were more wholesome than those of the Academy. Therefore, the merger should make for a healthier and superior organization.³

Prior to the merger of the two most important artistic organizations in the United States, there had occurred another significant event. This event was

¹"Notes," The Craftsman, X (May, 1906), 265-266.

²Jerome Mellquist, The Emergence of American Art (New York: Charles Scribner's Sons, 1942), p. 71.

³"Art Notes," The New York Daily Tribune, January 5, 1906, p. 7.

unexpected but wholly in keeping with the tendency of American artists to assert themselves whenever they became dissatisfied with existing conditions and existing organizations. In 1898, the Society of American Artists, itself, became the subject of attack by another group of artists who staged another revolt.

The dissent against the Society of American Artists was announced in the press in March, 1898, when ten prominent members of the Society seceded from that body, and adopted the name "Ten American Painters," holding their first annual exhibition at the Durand-Ruel Galleries in New York City. These men were: Frank W. Benson, Robert Reid, Joseph R. De Camp, Willard Metcalf, T. W. Dewing, E. Tarbell, Childe Hassam, John H. Twachtman, Edward Simmons, and J. Alden Weir.¹ Twenty years before, three of these men--Weir, Twachtman, and Dewing--had been among the founders of the Society.

In a letter announcing their resignation, "The Ten" explained that: "A high standard in art is apparently

¹"This Week in the Art World," The New York Times, March 12, 1898, Saturday Review of Books and Art (Section), p. 17. According to Edward Simmons, a member of "The Ten," at their first exhibition at the Durand-Ruel Gallery in New York City, they "merely put out a sign, 'Show of Ten American Painters,' and it was the reporters and critics speaking of us who gave us the name." Edward Simmons, From Seven to Seventy (New York: Harper and Brothers, 1922), p. 221. Twachtman died in 1902 and he was succeeded by William M. Chase as a member of "The Ten" in that year. Edgar P. Richardson, The Way of Western Art: 1776-1914 (Cambridge: Harvard University Press, 1939), p. 135.

impossible to maintain in an institution like the Society as at present organized from its imperative need of attracting the public in order to meet its large expenses." And in private circles, "The Ten" went on to complain that some of the pictures admitted to the exhibitions were painted "to sell rather than to express any artistic ideals."¹ These men were preferring secession to being associated with an organization which they felt was endangering artistic standards.² No doubt, "The Ten" were also sales-conscious, but they probably differed from other members of the Society in their insistence upon the sale of "high class" rather than "low class" art. "The Ten" combined the genteel school of Boston genre painting by Tarbell and Benson, the more "radical" Impressionist stream of Twachtman, Weir, and Hassam, and the academic tradition of Chase. "The Ten" exhibited for twenty years, but aside from the unity created by the continuity of their exhibitions, themselves, they did not achieve nor organize any formal society, and they did not advocate any other principle in art than an undefined promotion of the highest ideals.

Impressionism exerted the most significant influence during this period. It stirred American art

¹"Schism in the Society of American Artists," The American Architect and Building News, LIX (January 22, 1898), 26.

²Ibid.

almost as deeply as the movements which were made known to the public in the Armory Show of 1913. Historian, social interpretor, philosopher, and critic are in agreement that Impressionism was a reflection of the times, specifically the later decades of the nineteenth century. All art movements reflect the period in which they originate and develop and, furthermore, all art movements are, in a significant sense, revolts against the art which precedes them. Beard and Beard refer to the art which developed in the United States at this time, as the art of the Machine Age, as it decried the art of "truth and purity," of "photographic painting and sculpture," of "sentiment, charm, polish and mere technique," and as it sought eagerly to express the "essentials of our experience" through the form and color which define these essentials. These historians, so apt in sensing significant drives in our national and cultural life, saw the art of the latter part of the nineteenth century as an inevitable consequence of the "changes wrought by science and machinery," changes which denounced tradition and opened new avenues which the mind and imagination might explore.¹

The first big opportunity for the American public to become acquainted with French Impressionism came in

¹Beard and Beard, op. cit., II, 812-813.

in 1883 when the "Foreign Exhibition" was opened in the Mechanics Building, in Boston. This so-called International Exhibition of Art and Industry was held under the auspices of a number of governments. As the French government had appropriated a certain share of the expenditures for the French section, and the building had been listed as a bonded warehouse, whereupon all exhibits were tax-free up to the time of their purchase, this offered an excellent opportunity to import paintings under favorable conditions. Durand-Ruel were among those who availed themselves of this opportunity and who did much to advance the financial status of the French Impressionists. Durand-Ruel had sent a large number of Impressionist works to the Exhibition.¹

The Boston venture was followed by an exhibition which offered an even better opportunity for Americans to see the works of the French Impressionists. It happened that, in the autumn of 1883, the French government presented the Statue of Liberty to the United States, and Franco-American relationships reached a peak of amiability. When it became known that adequate appropriations by Congress for a pedestal for the statue would not be made, several schemes were engineered by various groups and

¹Hans Huth, "Impressionism Comes to America," Gazette des Beaux-Arts, XXIX (1946), Series 6, 229-230.

organizations in an effort to raise the necessary funds. Among these was an Art Loan Exhibition under the sponsorship of the National Academy of Design, in New York City.¹ William M. Chase and Carroll Beckwith were entrusted with the task of arranging the paintings for this exhibition and, instead of choosing current popular paintings, in which most New York art dealers had invested, the jury selected works which represented many of the French Impressionists, as well as Millet, Corot, Gericault, and Courbet, and all the Barbizon painters.²

By the 'eighties and 'nineties, Paris had become the acknowledged clearing house for painting and it attracted streams of art students from all over the world, particularly the United States. When the Americans who had studied in Paris returned home, they helped to popularize French Impressionism.³ By the mid-nineties numerous American amateurs were adding to their collections the work of the French and even the American Impressionists. Among the most prominent American collectors were Desmond Fitzgerald, Albert Spencer, William H. Fuller, A. W. Kingman, James S. Inglis,

¹Ibid., p. 231.

²"The Pedestal Art Loan Exhibition," The Art Amateur, X (January, 1884), 42.

³Caffin, op. cit., pp. 103, 110.

Edwin Davis, A. J. Cassatt (brother of Mary Cassatt), and Mr. and Mrs. H. O. Havermeyer.¹ Accordingly, such painters as Twachtman, Robinson, Weir, Hassam, Redfield, and other American Impressionists found the public well prepared to receive their work as it had already been well oriented through a gradual process.

Impressionism played an important part in freeing American art from traditional formulas and from academic control. Although the artists who founded the Society of American Artists were, for the most part, Munich men, by the late 'eighties, the Society was mostly dominated by followers of French Impressionism. By the time that the Society of American Artists had merged with it, the National Academy, itself, had among its members many Impressionists, several of whom served as presidents of the organization. "The Ten" were, for the most part, Impressionists, although their purpose in breaking away from the Society of American Artists had by no means been to promote Impressionism.

Impressionism paved the way for other developments in American art. The modern movement, which broke with all tradition was hastened by the success of Impressionism. The public had become tolerant of

¹Huth, op. cit., p. 245.

innovations and the critics had now begun to anticipate that one radical movement would follow another.

This was also the period which produced several profound individuals who developed some of the most significant work of the time. Among these were Ralph Blakelock and the "now revered trinity"¹--Albert Pinkham Ryder, Winslow Homer, and Thomas Eakins. This era also saw the development of several expatriates, whose reputations as distinguished artists caused American pride to swell. For example, James McNeill Whistler and John Singer Sargent achieved international fame while Mary Cassatt's attainment of equality among her French colleagues appeared to further her fame in America.

By the end of the century, the arts in America, particularly painting and literature, had reached what one historian calls the "Golden Day"--"a fulfillment of the past and a starting point for the future."² A prominent figure of this period pointed out appropriately before the close of this century:

If there is one great idea dominant in the present age, it is this. . . . Each epoch must have its own art. Each age writes, paints, sings of its

¹Alfred H. Barr, Jr., and Frank Jewett Mather, Jr., (eds.), Sixth Loan Exhibition of Homer, Ryder, and Eakins. Catalogue of an exhibition at the Museum of Modern Art, New York, New York, May, 1930, p. 17.

²Mumford, The Brown Decades, p. 248.

own time, and for its time. All genuine modern art must conform to this general and inexorable law.¹

It was essentially this factor that was to confront the artistic developments of the new century, developments in which William J. Glackens, himself, was to play an important part.

¹Hamlin Garland, Crumbling Idols (Chicago: Stone & Kimball, 1894), p. 118.

CHAPTER II

BOYHOOD AND YOUTH: 1870-1890

William James Glackens spent the first twenty-five years of his life in Philadelphia. It was also in this city and environs that many of his ancestors, both paternal and maternal, had lived for several generations.¹

His paternal grandfather, Daniel Logue Glackens, had been born in Inch, County Donegal, Ireland, and as a very young man, had migrated to the New World. He settled in Pottstown, Pennsylvania,² where he was regarded by his neighbors as a highly educated man because of his knowledge of Latin, Greek, and higher mathematics, and where he founded several newspapers. Among the latter was the Lafayette Aurora which began publication on January 29, 1825, and continued until 1833.³ When General Lafayette visited the United States in 1825, this newspaper dedicated a special edition to him. The

¹Letter to author from Ira Glackens (son of William James Glackens), Labrador Farm, Center Conway, New Hampshire, July 3, 1954.

²Pottstown is situated some thirty-five miles from Philadelphia.

³Letter from Cheston Morris Glackens, Philadelphia, Pennsylvania, to Mrs. William James Glackens, July 21, 1938. This letter is now in the possession of Ira Glackens.

great General acknowledged this tribute by writing a letter of appreciation to the publisher.¹

On October 2, 1820, Daniel filed his declaration to become a citizen of the United States in Dauphin County and his citizenship papers were granted in Huntington County, Pennsylvania, on August 17, 1832. He married Sarah Ovenshine in Pottstown, on February 23, 1831.² The latter's ancestors had been residing in Pennsylvania since pre-Revolutionary War days. Fleeing from a political crisis in their native Wurtemberg, Germany, they had sought refuge in the English colony.³

Daniel and Sarah had four sons--William, Cheston Morris, Harry, and Samuel--and two daughters--Rebecca and Catherine.⁴ Samuel, born on October 24, 1843, married Elizabeth Finn of Philadelphia.⁵ Elizabeth's maiden name

¹This letter is still preserved by the Glackens family. It is now in the possession of Mrs. Laura Glackens Krauss, Philadelphia, Pennsylvania. She is the daughter of William James Glackens, an uncle of the painter.

²Letter to author from Ira Glackens, July 3, 1954. Factual data about the Glackens family unless otherwise noted have been taken from this letter.

³The Ovenshines seem to have established a tradition for pursuing professional military careers. Hence, up to the present day, there have been Ovenshines in the United States Army.

⁴Author's interview with Mrs. John C. Shay, Alexandria, Virginia, October 11, 1954. Mrs. Shay is the daughter of Rebecca Glackens, aunt of William James Glackens, the painter.

⁵Letter from Cheston Morris Glackens to Mrs. William James Glackens, July 21, 1938.

had been Cartwright and it is said that her father was a bishop in England. Samuel and Elizabeth Glackens had three children, Louis Maurice, Ada, and William James. The latter, the youngest, was born on March 13, 1870, at 3214 Sansom Street, Philadelphia, in a house which still stands.¹

Very little is known about the parents and almost nothing is known about the early life of William. The few available facts indicate that the father worked the greater part of his life as a clerk for the Pennsylvania Railroad Company and that the mother had keen powers of perception and observation. These powers were probably inherited by both of her sons who became artists.

During his earlier school days, the nickname "Butts" was acquired by William. It seems that he was extremely proud of a new coat his parents had given him, particularly because of its shiny brass buttons. When he wore his coat to school for the first time, he asked his classmates to: "See my buttons." Hence, the name "Butts," and, for the remainder of his life, the name was to be used affectionately by his more intimate friends, who included Dr. Albert C. Barnes and John Sloan.²

¹According to the birth certificate issued by the city of Philadelphia and now in the possession of Ira Glackens.

²Letter to author from Ira Glackens, October 18, 1954. William was also referred to as "Willie," throughout his life, by his relatives and more intimate friends. Later, he also became "Glack." For example, Sloan used

Glackens even used this name in signing some of his earlier drawings.

William entered the Central High School in Philadelphia in 1884 and was graduated as a member of its Ninetieth Class in 1883.¹ This particular institution enjoys an almost unsurpassed reputation in the annals of public secondary schools. Among its alumni are to be listed a remarkable number of notable physicians, lawyers, and educators, and, although in smaller number, equally notable painters, art collectors, and art patrons.²

Probably, the foundation for the splendid art tradition of the Central High School can be traced to its first faculty which included Rembrandt Peale as art teacher. The latter, named in honor of the famous

all three names--"Butts," "Willie," and "Glack" interchangeably. Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954, New York City. Mrs. Roberts, the former editor of Arts and Decoration, is an old friend of the Glackens family. Author's interview with Mrs. John C. Shay, October 11, 1954. Author's interview with Abraham Walkowitz, November 4, 1954, New York City. Walkowitz was a friend and a close associate of Glackens in the Society of Independent Artists. While "Glack" served as President of the Society, and later, as one of its Directors, "Walkie" served as its Vice-President.

¹Handbook of the Central High School, 1949-1950, Philadelphia, Pennsylvania, p. 252.

²Earl B. Milliette, "Art Annals of the Central High School of Philadelphia," The Barnwell Bulletin, XX (May, 1943), 29.

Dutch painter, was the son of the illustrious Charles Willson Peale and he is credited with giving inspiration and impetus to a truly significant art program in the school curriculum. This program developed and grew through the years and it is interesting to note that it was maintained at an equally important level with the more academic subjects during the time when William Glackens studied there.¹

Many, indeed, are the Central High School graduates who contributed to the world of art as painters, collectors, and patrons. Among the painters, one may include: William Trost Richards (1833-1905), well known for his marine paintings; Daniel Ridgeway Knight (1839-1924), genre and landscape painter; James B. Sword (1839-1915), landscape painter, a founder of the Art Club of Philadelphia, and one of the Presidents of the Philadelphia Society of Artists; Thomas Eakins (1844-1916), one of the most significant painters of his time; William Sartain (1843-1924), genre painter, a founder of the Society of American Artists in 1877, and for many years a teacher at the Art Students League in New York City; Augustus Koopman (1869-1914), genre painter and etcher; and many others.²

¹Ibid., p. 5.

²Ibid., pp. 15-17, 24, 28-29.

Peter A. B. Widener (1834-1915), also a graduate of the Central High School, was a philanthropist and an outstanding art collector and patron. He endowed the Widener Memorial School for Crippled Children in Philadelphia and in Longport, New Jersey, and donated the building for the Free Library of Philadelphia. His home at Elkins Park, near Philadelphia, housed one of the finest private art collections of his day in the United States. It included Raphael's Cowper Madonna and Rembrandt's The Mill and after the collector's death, it was presented by his son, Joseph E. Widener, to the National Gallery of Art, Washington, D. C.¹

Another prominent art collector and patron and Central High School alumnus was John G. Johnson, a Philadelphia attorney. He took an active interest in the Wilstach Gallery in Memorial Hall, Philadelphia, and he became a director of the Metropolitan Museum of Art, New York City. He filled his home on South Broad Street, Philadelphia, with a significant historical series of paintings, from the Italian primitives through the Venetian, Flemish, and Dutch schools. This collection was bequeathed to the city of Philadelphia and it is now in the Philadelphia Museum of Art.²

¹Ibid., p. 36; The National Gallery of Art, Washington, D. C. (Washington: Government Printing Office, n.d.), p. 3.

²Milliette, op. cit., p. 37.

Another alumnus and distinguished Philadelphia attorney was John Frederick Lewis (1860-1932). He served as President of the Mercantile Library and as Vice-President of the American Federation of Art, and he acquired one of the finest collections of illuminated manuscripts of his time.¹

John Sloan, William Glackens, Louis Maurice (the brother of the latter), and Albert C. Barnes were in many of the same classes together at the Central High School.² Despite this and the fact that they were in the same graduating class,³ Sloan knew William Glackens only slightly during their high school days.⁴

Of these days, Barnes recalled that:

Glackens and I first met by being members of the same class of the Central High School in Philadelphia. During the four years there we became close friends, partly through my interest in his drawings of various scenes common to school-life, and partly because we had the same interest in sports. We were members of the Central High School baseball team for several years.⁵

¹Ibid., p. 38.

²Richard Beer, "As They Are, The Independents," The Art News, XXXII (January 27, 1934), 11.

³Handbook of the Central High School, 1949-1950, Philadelphia, Pennsylvania, p. 260.

⁴Lloyd Goodrich, John Sloan (New York: The Macmillan Co., 1952), p. 6.

⁵Letter from Albert C. Barnes to Harry Salpeter, in Harry Salpeter, "America's Sun Worshiper," Esquire, VII (May, 1937), 190.

It was at the Central High School that Glackens first proved and displayed his skill as a draughtsman. Before the entire school assembly, he was frequently called forth to make drawings on a blackboard.¹ Also, while still a student there, he illustrated a mathematics textbook for a teacher and he made hundreds of drawings to illustrate a dictionary. For the latter commission, he received a pittance. These illustrations, executed during his high school years, were tight, precise, and "correct" little drawings.²

Upon graduation in 1888, William J. Glackens was initiated into the world of commercial art by securing a position with an advertizing firm which lasted for three weeks.³ Three years later, at the age of twenty-one, he was to join the staff of the Philadelphia Record as an artist-reporter.⁴

¹"Glackens, Noted Painter, Dies on Visit," The New York Herald Tribune, May 23, 1938, p. 10.

²Salpeter, op. cit., p. 190.

³Forbes Watson, "William Glackens," The Arts, IV (April, 1923), 250.

⁴Forbes Watson, William Glackens (New York: Duffield & Co., 1923), p. 11. Henceforth, this source will be referred to as Watson, William Glackens.

CHAPTER III

THE ILLUSTRATOR

William J. Glackens began his career as an illustrator when newspapers were increasing their use of pictures. In fact, by the 'nineties a number of newspapers relied on picture appeal and the greater use of pictures was a characteristic of newer trends in journalism. Faster engraving processes had much to do with the increased use of pictures in the 'eighties and 'nineties but these pictures tended, for the most part, to be cartoons and sketches by competent artists; for, although halftone photo-engraving processes had been developed and demonstrated as early as the 'fifties, it was not until 1900 that these processes were sufficiently improved to permit their being used by the fast daily newspaper presses.¹ Hence, the sketch artist had to anticipate the functions performed at a later date by the photographer.

Almost every large newspaper of the 'eighties and 'nineties employed a staff of artists able to illustrate human interest stories and to make on-the-spot sketches of

¹Frank Luther Mott, American Journalism (2d ed.; New York: The Macmillan Co., 1950), p. 501.

personalities and events. The increasing rise during these two decades of feature stories in the evening newspapers and especially in the Sunday edition required even more drawings.¹ This was the day of the so-called artist-reporter--men who brought to readers sketches of fires, murders, trust-busting personalities, sporting events and figures, society weddings, political happenings and personages, and the like. The artist-reporter rendered graphically what his companion reporter rendered verbally. The former received assignments from the editor similar to those received by the present-day news photographer. The art department of a newspaper in the 'eighties and 'nineties was virtually a training school for artists, a function now almost completely lost through the perfection of modern photo-engraving methods. The exigencies of his job and the variety of his assignments caused the artist-reporter to develop his powers of observation, perception and memory, and consequently, as one of these artist-reporters, in retrospect, later pointed out, to acquire a training that probably could not have been attained through the combined instruction available in the nation's art schools.²

¹Charles E. Slatkin and Regina Schoolman (eds.), A Treasury of American Drawings (New York: Oxford University Press, 1947), pp. 26-27.

²Everett Shinn, "Life on the Press," The Philadelphia Museum Bulletin, XLI (November, 1945), 9.

Glackens came of age in the world of art when journalism was providing the artist with this significant training. He worked in succession on the Philadelphia Record, Press, and Public Ledger.¹ He became an artist-reporter for the Record in 1891 and during the following year, he joined the staff of the Press. In 1893, he transferred to the Public Ledger but later returned to the Press.² Working with Glackens on these various Philadelphia newspapers were George Luks, who was four years older, John Sloan, a year younger, and Everett Shinn, the youngest.³ To these men, newspaper illustrating was significant and interesting and it was also necessary,

¹The Record was purchased by the Inquirer on April 14, 1934. The Press was purchased by the Public Ledger on October 1, 1920, and thereupon, became known as the Public Ledger and Press. The latter newspaper ceased publication on April 15, 1934. Winifred Gregory (ed.), American Newspapers, 1821-1936 (New York: H. W. Wilson Co., 1937), pp. 616, 617, 621.

²Watson, William Glackens, p. 11. Exactly when in 1891, Glackens started working for the Record is not known. This is complicated by the fact that none of the drawings in the 1891 editions of the newspaper are signed. This is likewise true of drawings appearing in the 1892 editions of the Press. Drawings signed by Glackens in the Public Ledger appear for the first time on October 10, 1893, on pp. 1 and 15, and are noted for the last time on November 7, 1893 on p. 13. Here, also, most of the drawings appearing in this newspaper for the year, 1893, are unsigned. Drawings bearing his signature in the 1894 editions of the Press appear for the first time on September 20, 1894 on p. 8, and for the last time on December 4, 1894 on p. 3.

³Goodrich, John Sloan, p. 7.

especially because it was their way of earning a living.¹

Dashing out to cover murders, floods, riots, strikes, political rallies, fires, accidents, and street scenes of all kinds gave these men a grasp of reality they could not otherwise have obtained. Such work also trained their memories to a remarkable degree. Many years later, during a stay in New England, when a fellow-artist told Glackens he would have to visit New York City to verify the details of a lamp-post and of a typical hansom cab, Glackens was able to solve these problems by rendering rapid but complete sketches of these two objects.²

The nature of the work of the artist-reporter was bound to develop his powers of memory, acute observation, and quick perception. He was forced to tell his story in the best way possible and in the quickest time possible. Regardless of the intensity or difficulty of his assignment, he was perpetually faced with the problem of meeting a dead-line. If he were to report a riot of coal-miners, for example, he would rush to the coal regions, observe very closely, and take some notes. Then returning from the coal mines, on a shaky train, in a swinging car, he

¹Letter to author from Mrs. Louise Crane, Manchester Center, Vermont, September 2, 1954. Mrs. Crane was the first wife of George Luks. She, herself, had been a newspaperwoman for many years and had known the group well in Philadelphia.

²Salpeter, op. cit., p. 191.

would scratch away and try to reproduce the essential elements of the scene of the riot. His technique was improvised according to the exigencies of the occasion. Speed and sharpness of memory were all-important. Recalling these early days on the Philadelphia newspapers, Everett Shinn reminisced: "Seldom did we make sketches at the scene, but back at our drawing boards, we put memory to work."¹

Again, with reference to his colleagues and himself, Shinn pointed out:

They carried envelopes, menu cards, scraps of paper, laundry checks, and rendered bills or frequently nothing at all to their work. Glackens, least of all of them, needed pencil and paper. His memory was amazing. One look on an assignment was much the same to him as taking an exhaustive book of that incident from a shelf where at his drawing board he opened it and translated it into pen lines. Sloan rarely left the office with more than a vest-pocket pad.²

Shinn further explained:

Sketches, if any, made on the scene, were hurried; usually mere markings with numerals shot off at tangents. If a fire was to be covered, then a marginal notation - eighteen stories and seven across, represented windows. A quick note of some detail of a cornice or architectural peculiarity was drawn in more carefully. More crosses where fire blazed in windows. Marks indicated fire engines, scaling ladders, hydrants, hose and

¹Everett Shinn, "William Glackens as an Illustrator," The American Artist, IX (November, 1945), 23.

²Everett Shinn, "Life on the Press," The Philadelphia Museum Bulletin, XLI (November, 1945), 9.

other apparatus. At the drawing boards, these marks would metamorphize into a scene of action.¹

Hence, the artist-reporter's observation was sharpened by the conditions under which he could take notes, and his draughtsmanship was perfected through the many and rapid renditions demanded of him.

As noted above, Glackens was gifted with a most remarkable memory. His memory could be matched favorably with the most copious and painstaking notes made on the spot by any rival. Somehow, he managed to impress every significant detail on his mind so that when he returned to the office to draw the scene, he would be able to reproduce all of its essential details. For example, were it a courtroom, he would be able to put down the exact interior, the precise physiognomies of the judge, the district attorney, and even the most insignificant member of the jury. Glackens' colleagues would form a semi-circle around him and view him with combined envy and admiration as he sat down at his drawing board and with indifferent ease would restate the scene with amazing precision. Furthermore, his restatement was excellent drawing; it was not a caricature nor was it a chart.²

¹Ibid., p. 12.

²Salpeter, op. cit., p. 191.

Artist-reporting was rigorous and stringent work. It required all the hardihood, adaptability, and other qualities now associated with the job of the tabloid photographer. Artist-reporting also called for creative effort; it provided a daily challenge to ingenuity. Glackens recalled an occasion when he was assigned to "report" a murder which had taken place in a barn. Upon arriving at the latter place, he found it locked. Being small of stature and spry of movement, he was lifted up, and he was able to gain entrance into the barn by sliding through a broken slat. He descended into the very puddle of the victim's blood, and he proceeded, thereupon, to observe closely the entire scene, to impress upon his memory its weird details, and even to make a few sketchy notes of them.¹

There was no end to the admiration that Glackens' colleagues had for his special abilities as an artist-reporter. Years later, Everett Shinn recalled:

Sometimes all four of us (Glackens, Sloan, Luks, and myself) would be sent to cover the same event and each of us assigned to do a particular feature. If a crowd was involved, Glackens usually handled this end, for none of us could do a crowd quite like Glackens. The editors considered it his speciality.²

¹Ibid.

²Everett Shinn, "William Glackens as an Illustrator," The American Artist, IX (November, 1945), 23.

John Sloan also reminisced that Glackens ". . . could sketch a parade . . . so that you could see the whole street and everyone on it. Finish a picture up inside of four hours."¹ Glackens was especially gifted with the ability to represent crowds of people and almost all the newspaper illustrations he did, both in Philadelphia and in New York City, depict scenes with crowds. He was able to make uncanny reproductions of a wide variety of facial expressions, gestures, and attitudes, whether his scene depicted a tense crowd of spectators,² a swarm of people attending a convention,³ throngs of men, women, and children viewing a lengthy military and civilian parade on a main street in Philadelphia,⁴ or a great horde of people jammed in the stadium of the University of Pennsylvania watching a football game.⁵

¹Quoted in Beer, op. cit., p. 11.

²Cf., Scene on Deck of One of the Boats and Excursionists watching the yacht races off the Long Island Sound in the Philadelphia Public Ledger, October 10, 1893, pp. 1, 15.

³Cf., The Exhibition as Viewed from the Gallery at the 23rd Annual Meeting of the National Association in the Philadelphia Press, October 17, 1894, p. 3.

⁴Cf., The Parade Passing in Review in the Philadelphia Press, October 23, 1894, p. 3; or Frankfurt Avenue Businessmen's Fall Opening, October 5, 1894, p. 7.

⁵Cf., The Scene of Old Penn's Great Victory in the Philadelphia Press, November 30, 1894, p. 1.

His rigorous, strenuous training as an artist-reporter caused Glackens to develop a virility of outlook which he was able to infuse even in a very hasty sketch. A relative of his recalls that he was so deft and capable a draughtsman during those Philadelphia newspaper days, that on one occasion, she posed for a drawing which he completed within a very few minutes.¹ This drawing, despite the fact that the artist himself classified it as a mere sketch, has many of the qualities of a highly finished piece of work.²

As will be indicated later, Glackens' illustrations are more kindred in spirit with the realistic idiom of Shinn than with Sloan's early poster style. Line and an effective use of tone are essential factors in the drawings of Glackens and Shinn. Like the latter, the former developed a strong feeling for line in pen-and-ink, which line he made more subtle in later years by substituting the brush for the steel pen. Glackens was one of those seemingly fortunate innate draughtsmen. He did not have to attend art classes, submit to influences, or subject himself to toil and drudgery. He used a technique not infrequently employed today, of making a drawing in blue

¹Author's interview with Mrs. John C. Shay, October 11, 1954.

²The drawing, Girl with Doll (pencil heightened with blue, red, and yellow crayon) is in the collection of Mrs. John C. Shay.

pencil as a preliminary to his usual pen-and-ink rendering. The blue pencil framework provided a basis which was sometimes followed closely in the black-ink rendering, but in some other drawings, the blue pencil line merely served as a general guide. The blue lines "drop out" in the engraver's negative and the result is that the black pen lines are sharp and crisp, unsoftened by such erasures as might be necessary if graphite were used for preliminary layouts. One cannot overemphasize the importance of Glackens' drawings in his development as an illustrator and a painter. The influence of line, developed through his drawing, cannot be separated from the body of his painting. Although he used color to build form, he inevitably depended upon line to give it structure.

Glackens' drawings show no concern for ethics or aesthetics in art but only for reality. He presented the facts of life as he saw them, sometimes gayly, sometimes humorously, sometimes sadly, sometimes satirically, but always truthfully and sincerely. As a critic once reflected about Glackens, his was "an art not saved for the embroidery of life."¹ His work, like the work of his colleagues, particularly during the Philadelphia period of artist-reporting, was infused with an intense quality of life

¹"Foremost American Illustrators: Vital Significance of their Work," The Craftsman, XVII (December, 1909), 267.

and reality, a quality which vividly anticipated the press camera and photographer of a few years hence.

Glackens, Luks, Shinn, and Sloan worked longer for the Press than they did for any other Philadelphia newspaper. In those days, Edward W. Davis, father of Stuart Davis, was the art director of that newspaper.¹ James Preston, who became one of Glackens' most intimate friends, also joined the art staff of the Press at that time.²

Sloan's recollection of the period carries a note of nostalgia:

It is not hard to recall the Press "art department": a dusty room with windows on Chestnut and Seventh Streets - walls plastered with caricatures of our friends and our selves, a worn board floor, old chairs and tables close together, "no smoking" signs and a heavy odor of tobacco, and Democrats (as the roaches were called in this Republican stronghold) crawling everywhere. But we were as happy a group as could be found and the fun we had took the place of college for me. Like most newspapermen of those days, we knew nothing of world troubles. A carefree life such as the birds lead.³

Glackens had known Sloan longer than any of his other colleagues on the Philadelphia newspapers. Although

¹Frederick S. Wight, Milestones in American Painting (New York: Chanticleer Press, Inc., 1949), p. 9.

²Edward Hopper, "John Sloan and the Philadelphians," The Arts, XI (April, 1927), 170.

³John Sloan, "Artists of the Press," The Philadelphia Museum Bulletin, XLI (November, 1945), 7.

their acquaintanceship had been slight during their years at the Central High School, they had first met there when Glackens was thirteen and Sloan was twelve. Reminiscing about Glackens, especially during his Philadelphia period as a newspaper illustrator, Sloan recalled that in those days: "'Butts' Glackens was very quiet, gentle, handsome. A lot went on inside of Glackens' mind though he always kept his opinion to himself. He was always well-liked."¹

A relative who knew Glackens well during this Philadelphia period confirms Sloan's characterization of him. He was shy and given to little talking but he always had many friends.²

Moreover, Glackens was a constant source of inspiration to those who worked with him on the various Philadelphia newspapers. His remarkable memory, his extraordinary facility with the pencil, and his unflagging interest in his work frequently served to revive the drooping spirits of his colleagues. Everett Shinn paid the following tribute to him:

Glackens was always our pace-maker. . . . When we needed a "shot-in-the-arm" to lift our flagging interest in our work, a glance over Glack's shoulder

¹Ibid.

²Author's interview with Mrs. John C. Shay, September 3, 1954.

would send us back to our drawing boards with renewed energy and inspiration. Unlike the rest of us, he never grew excited, tore up his drawings or raved. Instead, he was constant and mild; his voice was low-pitched and by temperament, he was perennially happy. Always charitable, both in his opinions of others and his generousities, he inspired friendships. He was even and balanced - qualities which smoothed down his tempestuous friends on many occasions.¹

Throughout this time, while he worked on the various Philadelphia newspapers, Glackens was very much concerned with art, particularly painting. He indicated that he wished to be a painter and despite a busy work schedule, he was able to devote a good deal of time to painting. The relative who knew Glackens well during this time, recalls that he was perpetually active, energetic, and "on-the-go," covering a wide range of stories for the newspapers for which he worked, rushing home for meals between assignments, and spending most of his spare time either drawing or painting.² While engaged by the Press, he worked from two in the afternoon until ten in the evening and, thus, he was free to devote his mornings to the pursuit of art. For example, he would frequently go with Sloan on sketching trips in the suburbs.³

¹Everett Shinn, "William Glackens as an Illustrator," The American Artist, IX (November, 1945), 23.

²Author's interview with Mrs. John C. Shay, September 4, 1954.

³Robert M. Coates, "Profiles. After Enough Years Have Passed," The New Yorker, XXV (May 7, 1949), 38.

At this time, too, between newspaper assignments, Glackens was able to attend the Pennsylvania Academy of the Fine Arts.¹ Glackens was probably not at all impressed with any of his teachers there, however; for, in 1923, he admitted to Forbes Watson that he could scarcely remember the names of any of them.² It is thought that one of Glackens' instructors had been Thomas Anschutz whose work echoed the sincerity of expression and realism of his teacher, Thomas Eakins.³ It is similarly believed that all of Glackens' newspaper colleagues--Sloan, Luks,

¹On September 21, 1954, the writer was permitted to examine two record cards bearing the names of William J. Glackens which are in the files of the Pennsylvania Academy of the Fine Arts in Philadelphia. No date of birth is indicated on either card. However, one card shows that study was pursued during the period, 1892-1894; while the other card shows the periods: 1901-1902 and 1921-1923. It is further indicated on the latter card that during the period, 1921-1923, the student was classified as a "Government Student." An interview by the author with Mrs. Laura Krauss, the painter's cousin, on September 22, 1954, helped clarify the existence of the two cards bearing the same name. Mrs. Krauss has a brother whose name is also William James Glackens and who also studied at the Pennsylvania Academy of the Fine Arts. However, her brother, twelve years younger than her cousin, studied here during the periods, 1901-1902 and 1921-1923. During the latter period, he was a Government Student, taking advantage of certain privileges accorded him as a veteran of World War I. The latter, now residing in Australia, never became a professional artist but practiced painting as a hobby. According to Mrs. Krauss, there is no doubt that the professional artist, William J. Glackens, studied at the Pennsylvania Academy during the period, 1892-1894, and that the Academy record cards, by not indicating the dates of births, failed to distinguish between the two men.

²Forbes Watson, "William Glackens," The Arts, III (April, 1923), 250-251.

³John O'Connor, Jr., "The Glackens Exhibition," Carnegie Magazine, XII (February, 1939), 275.

Shinn, and Preston--who were studying at the Academy at the same time, as well as Henri, who had studied there earlier, were also pupils of Anschutz.¹

The training each of these men, except Henri, received at the Pennsylvania Academy could hardly compare with the practical experience they were acquiring as artist-reporters in quick perception, acute observation, and rapid drawing. There is no doubt that their study at the Academy was far from methodical or consistent. Everett Shinn offered the following recollections regarding his Academy days:

¹"Anschutz Memorial," The Art News, XLI (October 15-31, 1942), 7. Unfortunately, there is no source available to verify that Glackens studied under Anschutz. The registration cards kept in the files of the Pennsylvania Academy of the Fine Arts which the author was permitted to examine, September 22, 1954, give no information regarding instructors. These cards merely list the dates of attendance, the types of classes attended, such as Day or Evening Classes, Painting, Illustration, and the like. Mrs. Mabel Eiseley, Registrar of the Academy, has further verified, both in a letter to the author, August 12, 1954, and in an interview with him, September 22, 1954, that during the days when Glackens attended the Academy, the latter maintained only skeletal type records. Guy Pene du Bois' biography of Glackens also fails to mention Anschutz as his teacher. Guy Pene du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931). Henceforth, this source will be referred to as du Bois, William Glackens. Mr. James Preston, who might have been able to supply some data through his recollections, has refused to grant the author an interview or to answer his letters.

Since attendance was not enforced, Glackens and his friends - John Sloan, George Luks, James Preston and myself - spend more time learning by "indirection" than by formal instruction. The Academy, in fact, did little more for us than to serve as a kind of club. We used to haunt the art galleries and study the work of the current illustrators. Glackens, discerning from the beginning, introduced us to the fine qualities to be found in the work of Charles Keene and Alfred Du Maurier from whom he derived much inspiration. He also led us in admiration of the robust art of Thomas Eakins and Winslow Homer, at a time when most American artists and art students were trying to emulate the superficial type of the Paris salon.¹

In 1891, Glackens, Sloan, Shinn, and Luks became acquainted with Robert Henri.² The latter must have made a deep impression upon these younger men who aspired to become painters. He had already achieved some reputation as a painter and he was endowed with a magnetic personality which made him a stimulating companion and an inspiring teacher. He had recently returned from Paris and had taken a position as instructor at the Women's School of Design.³

In March, 1893, Glackens, Henri, Sloan, Luks, Shinn, Preston, Edward W. Davis, Frederick R. Greiger, Vernon Howe Bailey, J. Horace Rudy, Albert Adolph, Henry Breckinridge, Stirling Calder, and others (forty in all),

¹Everett Shinn, "William Glackens as an Illustrator," The American Artist, IX (November, 1945), 222-223.

²Goodrich, John Sloan, p. 7.

³Mellquist, op. cit., p. 118.

joined to form the Charcoal Club.¹ The actual leader in the organization of the Club was Sloan; for it was he who took the initiative in urging his colleagues and friends to break away from the Pennsylvania Academy classes with whose methods of instruction they were so dissatisfied.² The Club members hired a professional model and held sketch classes two nights a week in a photographer's studio. Sloan acted as treasurer.³ Henri, older than most of the other members and already an experienced teacher, gave informal criticisms.⁴ Sloan assisted him by criticizing compositions. The Club must have been enthusiastically welcomed at first, for Sloan recalled: "I swear! We had forty pupils at night (all at night, no day classes), the Academy not near that number."⁵ However, this enthusiasm did not endure; by the summer of the same year, the Club had already petered out. Sloan

¹"Metropolitan Shows Art of Henri, Leader of Independents," The Art Digest, V (March 15, 1931), 8.

²Goodrich, John Sloan, p. 7.

³Ibid.

⁴"Metropolitan Shows Art of Henri, Leader of Independents," The Art Digest, V (March 15, 1931), 8.

⁵Diary of John Sloan, January 15, 1908. This source is in the possession of Mrs. John Sloan, who generously granted the author permission to examine it and extract any data he could use. This permission was attained through the kind intercession of Miss Antoinette Kraushaar.

offered the following explanation for this: "But co-operation schemes at \$2.00 per month won't stand hot weather."¹

For almost a year and a half, probably from the early part of 1892 until September, 1893, Henri and Glackens shared a studio at 806 Walnut Street in Philadelphia. The former who taught in the morning used it in the afternoon and the latter who worked in the afternoon used it in the morning.²

In September, 1893, Henri went abroad again and this studio was now taken over by Sloan and a fellow artist-reporter, Joe Laub.³ It is not known whether or not Glackens continued to use it.⁴ When Henri returned home, he again shared the studio. The latter became a lively social center and every Tuesday night young artists, illustrators, and writers of Philadelphia would meet here

¹Ibid. Sloan returned to the Academy classes in the fall of 1893 but left again a short time later, never to return. Glackens also resumed his studies there, remaining through 1894, but the Academy's records show that his attendance was intermittent rather than regular.

²Author's interview with Miss Violet Organ, New York City, November 12, 1954. Miss Organ is the sister of the second Mrs. Robert Henri and she knew Glackens well.

³Goodrich, John Sloan, p. 9.

⁴Henri's papers mention nothing about this. Nor is any other source available which makes reference to this matter.

for parties devoted to "beer, conversation, and high jinks." Besides Henri, Sloan, and Laub (who probably officiated as hosts), the "regulars" at these parties included Glackens, Luks, Shinn, Davis, Redfield, and Preston. These socials had already started while Henri was in Europe and a detailed letter from Sloan to Henri in Paris depicts the hilarious spirit of the Tuesday night gatherings. They brewed punch, cooked Welsh rabbit, and played poker. The regular weekly "orchestra" was the highlight of such evenings. The "musicians" were equipped with strange noise-making devices. For example, Sloan contributed a "bass viol accompaniment" by "groaning in a bottle while passing an umbrella across the easel." Luks had the remarkable ability of "being able to imitate every man, beast, bird, and fiend." Sloan described Luks as "heavy and formidable;" Glackens as "angellic" and "always smiling;" and Shinn as "always dapper."¹

This Tuesday night social group produced a satirical rendition of "Trilby" at the Pennsylvania Academy, with Sloan and Henri taking the leading roles of Twillbe and Svengali, respectively. Glackens and Shinn also had parts. The Tuesday night parties continued for several years and the participants always recalled

¹Goodrich, John Sloan, p. 9.

them nostalgically. Sloan recalled the days at "806" as a "golden age."¹ Certainly, these pleasant gatherings helped establish among these men the life-long friendships which were to prove so significant in the development of their art.

Almost from the beginning of their acquaintance with him, Glackens, Sloan, Shinn and Luks recognized and accepted Henri as a leader. The latter, with an uncanny eye for detecting talent, recognized immediately unusual ability in these four men and he encouraged them to move from illustrating to painting. His dynamic personality inspired them to strive for the fine arts and his influence directed their talents into specific channels.²

Henri's strong admiration for Courbet's warmth and humanity and for Manet's interest in contemporary life served to strengthen his views. As early as 1888, when he made his first trip to Paris, Henri had been drawn to the art of Manet and Courbet and the other liberals, despite the fact that the salonniers and

¹Ibid.

²Letter to author from Mrs. Louise Crane, September 2, 1954; Author's interview with Mrs. Mary Fanton Roberts, New York City, July 20, 1954. Mrs. Roberts recalled how John Sloan, in 1908, about the time that "The Eight" were holding their exhibition at the Macbeth Galleries, had revealed to her the great admiration that the group had had for Henri and his way of thinking as far back as the early 'nineties in Philadelphia. Mrs. Roberts was for many years editor of Arts and Decoration, and she knew Glackens and his friends very well.

academicians regarded these two artists radicals and that the prevailing standards of teaching spurned their ideals.¹ In view of Henri's remarkable leadership and the profound influence that he was able to exert upon his friends, it has been suggested that when he accepted the art of the French liberals, it were as if Courbet himself had come to America but a Courbet who saw how much further his own ideas could be carried out by painters like Manet, Degas, and Toulouse-Lautrec.²

Henri had already established his reputation for liberalism in painting and in teaching in the United States. His position at the Women's School of Design in Philadelphia served as his first medium for expressing his views on art and on art as life, and his association with Glackens, Shinn, Sloan, and Luks helped form the nucleus which developed into the "independent idea."³

Henri brought to Glackens, Shinn, Sloan, and Luks the message of Manet and through the latter the art of Hals, Velasquez, and Goya.⁴ Henri admired these

¹Helen Appleton Read, Robert Henri (New York: William Edwin Rudge, Inc., 1931), pp. 8-9.

²Guy Pène du Bois, "Exhibitions," The Arts, XVII (April, 1931), 495.

³Read, op. cit., pp. 8-9.

⁴Holger Cahill, "Forty Years After: An Anniversary for the AFA," Magazine of Art, XL (May, 1949), 174.

European artists, not only because of their techniques of painting, but also because of their subject matter. They accepted life as they found it and they painted all types and classes of people, the humble and lowly as well as the eminent and mighty. Despite his admiration for Hals, Velasquez, and Goya, Henri felt closest to Manet because of the latter's choice of subject and his preference for broad areas of clearly illuminated color. This ardent enthusiasm for Manet helped influence the course of Henri's philosophy of art but it did not dominate completely his own art as he created it. As a painter, Henri remained essentially a stylist.¹

In 1895, Henri and Glackens went abroad together and the interest that the former had transmitted to the latter in the art of Manet was intensified. The two Americans remained in Europe for almost a year and a half. They bicycled through France, Belgium, and Holland, sketched, painted, and visited many art museums, galleries, and collections. Many of the sketches they made were of wind-mills, sand-dunes, peasant folk, and other aspects of country life in the three countries they toured.²

In Holland, wherever Henri and Glackens stopped for food and lodgings, the people greeted them with gales

¹Cf., American Painters Memorial Exhibition. Catalogue of an exhibition held in various museums in the United States and sponsored by the College Art Association, from September through June, 1934, p. 24.

²Author's interview with Miss Violet Organ, July 28, 1954.

of laughter. The American artists eventually drew the conclusion that their bicycle togs must have appeared ridiculous to these people. The Flemish people, including their king, also found the appearance of the American tourists amusing. Writing from Brussels to his parents in the United States, Henri described this as follows:

We passed the king. His royal highness was in his royal carriage. We were in some sort of hack. He raised his hat and smiled. We were evidently the eccentric strangers whose peddling efforts and array caused so much wonder and amusement.¹

In the same letter, Henri mentioned a visit he and Glackens had made to the Wertz Gallery, also in Brussels. He particularly noted: "There were some great paintings by Rembrandt and Hals, alone worth coming to see."²

This visit to the Wertz as well as to other galleries gave Glackens an opportunity to study from first-hand observation the works of Hals, Velasquez, Goya, and other masters who had influenced him or were to influence him later. In this way, he had an opportunity to study Manet, particularly, whose powerful black and white characteristics became grafted on Glackens' style. As Shinn once pointed out and as will be shown later, because Glackens' own talent had achieved maturity, he

¹Letter from Robert Henri to his parents, from Brussels, Belgium, dated June 28, 1895. This letter is in the possession of Miss Violet Organ.

²Ibid.

was able to assimilate the influence of Manet and to avoid becoming purely imitative.¹

Upon his return to the United States in 1896, Glackens settled in New York City. Actually, it was through the influence of George Luks that he did this. Luks had left Philadelphia and had acquired a position as cartoonist on the New York World. Within a short time, he had become the "premier humorist artist" for this newspaper, and now, he was able to obtain a position as a comic artist for his friend, Glackens.²

¹Everett Shinn, "William Glackens as an Illustrator," The American Artist, IX (November, 1945), 23. du Bois mentions that Glackens succeeded in having a painting accepted by the Paris Salon in 1895. du Bois, William Glackens, p. 14. The name of the painting is not given. None of the Salon catalogues of Paris for that year lists any work by Glackens. Neither Mr. Ira Glackens nor Mr. Forbes Watson recalls that Glackens had ever mentioned anything about one of his paintings having been accepted by the Paris Salon of 1895. Letter to author from Ira Glackens, August 7, 1954; author's interview with Mr. Forbes Watson, November 8, 1954. Other relatives and friends also have no such recollections. du Bois' biography of Glackens has been traced as the first existing source mentioning that a painting by the artist had been accepted by the Paris Salon of 1895. Other writers who have also mentioned this have apparently used the du Bois work as a source. In a letter to the author, February 6, 1955, Mr. du Bois, Paris, France, revealed that he does not recall the source of his information.

²Forbes Watson (ed.), William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Speed Memorial Museum, Louisville, Kentucky, November 5-19, 1939, p. 5.

Of the Philadelphia group of artist-cronies, Shinn had been the first to settle in New York City and Sloan and Henri were to arrive later.¹ In 1898, Sloan accepted an offer extended by Frank Crane, formerly manager of the art department of the Philadelphia Press and now on the staff of the New York Herald. However, despite his higher salary, Sloan found New York City frightening. The high cost of living was discouraging and the lack of many friends was disheartening. After only three months, he returned to Philadelphia, to work for the Press, again, becoming the outstanding artist of that newspaper.² Nevertheless, he was to return again to New York City in 1905, and to live there for almost the remainder of his life.³ This decision by Sloan to settle permanently in this city was probably influenced by the fact that many of his friends had done likewise. In 1900, for example, Henri had established himself here,⁴ teaching for a time at the Chase School of Art.⁵

¹Mellquist, op. cit., p. 120.

²Goodrich, John Sloan, pp. 10, 15.

³John Sloan, Gist of Art (New York: American Artists Group, Inc., 1939), p. 3.

⁴Author's interview with Miss Violet Organ, July 28, 1954.

⁵Author's interview with Mrs. Jerome Myers, New York City, November 7, 1954. Mrs. Myers, who was director of the Chase School of Art in 1900, was instrumental in urging Henri to accept a position at that school.

This exodus from Philadelphia to New York City of so many illustrators reflects the favorable conditions in the newspaper industry which had been promoted by fabulous newspaper empires, particularly those of Joseph Pulitzer and William Randolph Hearst. In the late years of the nineteenth and the early years of the twentieth centuries, the American newspapers in the big cities had become big business, keeping pace with industries involving other commodities, such as steel, tobacco, sugar, meat, and the like. In terms of circulation, number of pages per issue, and volume of advertising, newspapers increased in size beyond all previous expectations while, at the same time, the sums of money representing investments, operational costs, and revenues reached, in comparison with the past, stupendous proportions.

For example, in the mid-nineties, Pulitzer's New York World had an annual expense bill of approximately \$2,000,000; it employed on a full time basis 1,300 men and women; and the combined circulation of its morning and evening editions reached 1,000,000 in March, 1897. By 1900, the World, was valued at about \$10,000,000 and it was earning about ten per cent of that sum.¹ In the early 'nineties, the New York Herald and Telegram, both owned by James Gordon Bennett, Jr., were making \$1,000,000

¹Mott, op. cit., p. 546.

each a year, while Hearst's New York Journal, in the mid-nineties, boasted of having \$7,500,000 immediately available. After Hearst had purchased it in 1895, the latter newspaper set new circulation records which even surpassed those of the World.¹

Interestingly, it had been Arthur Brisbane, while he was managing editor of the World, who had encouraged George Luks to work for that newspaper and thus, to replace Richard F. Outcault.² The latter who had left the World to join the art staff of its chief rival, the Journal, is regarded as the father of the colored comic strip; for in 1895, while he was on the former newspaper, he had conceived the idea of using vivid color on the hero of Hogan's Alley, a figure he had created. Thenceforth, because of the bright yellow dress of this figure, the comic strip became known as The Yellow Kid.³ When he replaced Outcault on the World, Luks continued this comic strip which was known at various times as Hogan's Alley, The Yellow Kid, and McFadden's Flats.⁴

¹Ibid., pp. 546-547.

²"George Luks," The Sun (New York City), March 21, 1907, p. 8.

³Slatkin and Schoolman, op. cit., p. 28.

⁴Forbes Watson, "George Luks: Artist and Character," The American Magazine of Art, XXVIII (January, 1935), 25.

Glackens came to the World as admirably equipped as Luks to work as a comic artist, although the latter was to devote more of his time and genius to that occupation. Both men had a keen, lively wit and they had been well disciplined by the artist-reporting of a wide range of human interest stories when they had worked for the Philadelphia newspapers. Therefore, with a humble devotion to reality and with an adequate balance of humor and satire, they were able to transmit to their comic strips their deep understanding of human nature.

Glackens' cartoons, particularly, showed a remarkable ability to chronicle the realistic aspects of the world about him. Whereas many cartoonists deliberately caricatured, he preferred to emphasize salient characteristics. For example, in such cartoons as his Revenge of the Astute Jack-in-the-Box¹ (Plate I) and A Student of Facial Expression,² concerned with the pranks of children and the antics of city hoodlums, respectively, Glackens shows a genius for discerning the essentials of human character and for depicting spontaneously and unmistakably human types. Furthermore, his comic strips reveal clarity of representation, a sense of movement, and a feeling for free-flowing line--qualities which are characteristic of his drawings in general.

¹The World (New York City), January 24, 1897, Comic Weekly Section, p. 5.

²The World (New York City), January 31, 1897, Comic Weekly Section, p. 3.



William J. Glackens: REVENGE OF THE ASTUTE JACK-IN-THE-BOX

When he first came to New York City, Glackens shared a studio with Luks. This was located on the lower west side and it was humorously designated by a sign on its door which read "Luks and Glackens. Fur and Feathers." Fur and feathers were at that time popular items of decoration for women's hats and other apparel and on the floor below the Glackens and Luks studio was a wholesale fur and feather business. Hence, the sign on the studio door served to provide much amusement to the friends and acquaintances of the two artists.¹ Thus began Glackens' residence in New York City, which was to be his home and the center of his artistic activities, as it was to be for his best friends and colleagues for almost the remainder of their lives. The Henris were to establish themselves in the Sherwood Studio Building on West 57th Street and, at first, the Sloans were also to live in the latter building but were to move a short time later, to West 23rd Street.² Because of this closeness, the friendships which these men had begun in Philadelphia were able to flourish and to continue throughout their lives.

Glackens' affiliation with the World turned out

¹Letter to author from Ira Glackens, August 7, 1954.

²Goodrich, John Sloan, p. 15.

to be of very short duration.¹ Almost as soon as he had begun working for the latter newspaper, he had commenced artist-reporting for the Herald which, as has already been indicated, was another great New York City newspaper of the day. Harry Dart was its art director and the relationship which began now between him and Glackens was to develop into a life-long friendship.²

Glackens worked longer for the Herald than for any other newspaper in his career and, although his work for the latter was similar to the work he had done for the Philadelphia Record, Press, and Ledger, his assignments for the New York newspaper were far more extensive, included a greater number of geographical areas, and were given broader coverage.³ In time, he became the Herald's leading illustrator and quite frequently his drawings occupied almost entire pages. He reported on scenes and events that concerned the city, its environs, and even far distant places. His scope of subjects appears almost

¹Cartoons bearing Glackens' name are scattered in various editions of the New York World, from December 13, 1896, p. 4, through January 31, 1897, p. 3.

²During the middle 'thirties, Dart even lived for several years with the Glackens family at their home at 10 West 9th Street, New York City. Letters to author from Ira Glackens, October 9, 1954; October 18, 1954.

³Signed drawings by Glackens in The New York Herald first appear on December 17, 1896, p. 4, and are seen for the last time on September 26, 1897, Section V, p. 11.

without limits, as one may judge from the following titles of some of these drawings: Scenes and Incidents of the Big Snow Storm in New York¹ (Plate II); Searles, the Sugar King, before the Senate Investigators of Trusts;² Parade in Washington in Honor of the Inauguration of William McKinley as President of the United States;³ Organizing the Women Garment Workers for the Strike;⁴ Convention of the Christian Alliance on South Mountain, Near Nyack, N. Y.,⁵ and the like.

In most of these newspaper drawings, Glackens retains his interest in the crowd and in the restive spirit of the mob. He is especially adept at representing the conditions which breed the wide variety of types of people who make up the city's population, especially in the slum and tenement districts, such as hawking street vendors, mischievous hoodlums, and the like. His skill in interpreting that which is anecdotal, humorous, satirical, or pathetic is more mature, but he retains in these drawings the same sincerity that was so apparent

¹The New York Herald, December 17, 1896, p. 4.

²Ibid., February 9, 1897, p. 3.

³Ibid., March 5, 1897, pp. 4-5, drawn in collaboration with Harry Dart.

⁴Ibid., May 21, 1897, p. 6.

⁵Ibid., September 6, 1897, p. 3.



William J. Glackens: SCENES AND INCIDENTS OF THE BIG SNOW STORM IN NEW YORK

in his drawings encountered in the various Philadelphia newspapers. Because of their authentic nature and the great wealth of information they contain, these drawings might be considered as historical documents. One of Glackens' closest friends and colleagues pointed this out, not too long ago, when he said:

If historians of the future wish to know what America of the city streets was like at the turn of the century, they have only to look at the work of Glackens. Glackens mirrored life and reported it realistically.¹

These drawings, among the most significant works of Glackens' career as an artist-reporter, can be compared effectively with works in a similar vein by his colleagues, Shinn and Sloan.² Of the two, Glackens, in his work, reveals a closer kinship with the drawings of Shinn, but such a relationship, as shall be seen, is based only on a similarity of certain qualities. Sloan's work in this field is related to that of Glackens only in so far as vigor of handling is concerned. His feeling for emphatic structural form and later his preference for

¹Everett Shinn, "William Glackens as an Illustrator," The American Artist, IX (November, 1945), 23.

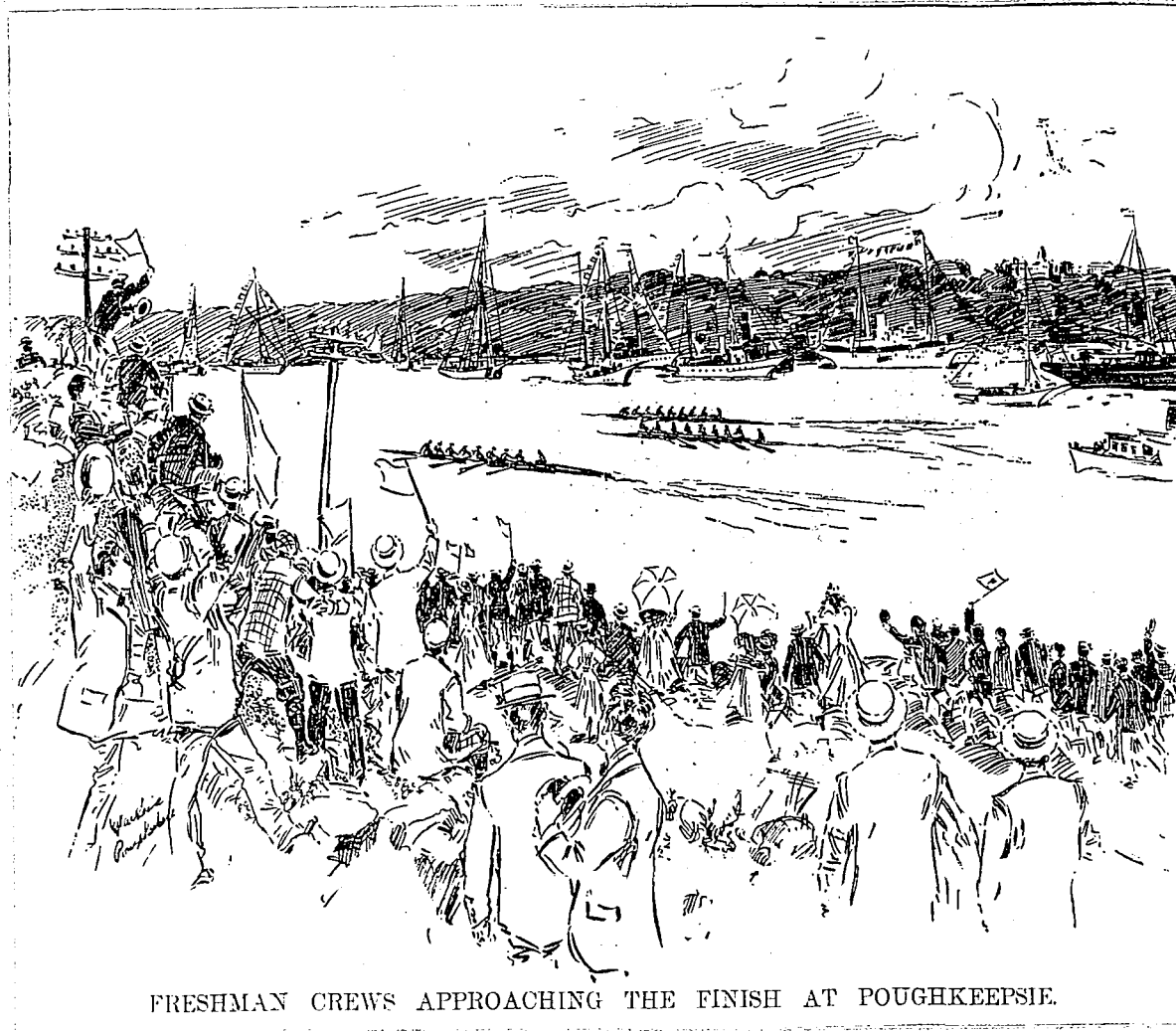
²Luks' work as a newspaper illustrator was confined to his Philadelphia period. Unfortunately, none of the illustrations to be found in the newspapers of that city during the 'nineties, bears the artist's signature. Hence, Luks' illustrations cannot be identified and, therefore, none are available for comparison with the newspaper drawings of Glackens.

poster-like decorative arrangements--contrast noticeably with Glackens' subtle graphic interpretations.

In considering, for example, such typical works as Glackens' Freshman Crews Approaching the Finish at Poughkeepsie¹ (Plate III), and Shinn's The Crowd Watching the People's Regatta at the Finish at Rockland² (Plate IV), one encounters an almost similar feeling for sensitive free-flowing line, an expressive use of tone, and variety and contrast of structural form. Line, while free-flowing and sure in its handling, tends toward angularity--a tendency typical of Glackens' work in general and similarly true of the drawings of Shinn. In both works, tone is used effectively and skillfully, insuring greater interest in the composition and assuring a greater adhesiveness of the component parts of the arrangements. But while tone is an important factor in both works, it is used differently by both artists. In Glackens' drawing, his use of tone, and to some degree, his feeling for line, is somewhat impressionistic in handling--a quality characteristic of much of his newspaper work. This suggesting of structural form and shapes was achieved through spotting of tone and line by means of irregular

¹The New York Herald, June 24, 1897, p. 3.

²The Philadelphia Press, July 5, 1896, Section I, p. 9.



FRESHMAN CREWS APPROACHING THE FINISH AT POUGHKEEPSIE.

William J. Glackens:



THE CROWD WATCHING THE PEOPLE'S REGATTA AT THE FINISH AT ROCKLAND.

Everett Shinn

strokes of the pen. Typically, Glackens' pen strokes vary throughout the drawing, and, accordingly, vertical, angular, and horizontal pen lines make up the composition's tonalities. In Shinn's drawing, his tonal treatment is more uniform, and his pen strokes are less variant in handling.¹ Glackens' suggestive use of tone, indicated only here and there--in the deepest shadows, occasionally in the dark trousers and coats of the students, the hilly shoreline on the opposite side of the river, and the various watercraft that fringe the water's edge--insure an intensive feeling of sunlight. This feeling for light, also evident in Shinn's sketch, is however, not as emphatically discernible as in Glackens' drawing. While in both works, numerous figures make up the composition, Glackens' drawing, however, is more crowded; its figures are more active and spirited than those of Shinn's drawing. For, while Shinn has also depicted people cheering and waving banners, Glackens has infused his figures with a livelier enthusiasm. Glackens' portrayal of numerous figures running about excitedly as the winning boat team sweeps across the finish line, is not

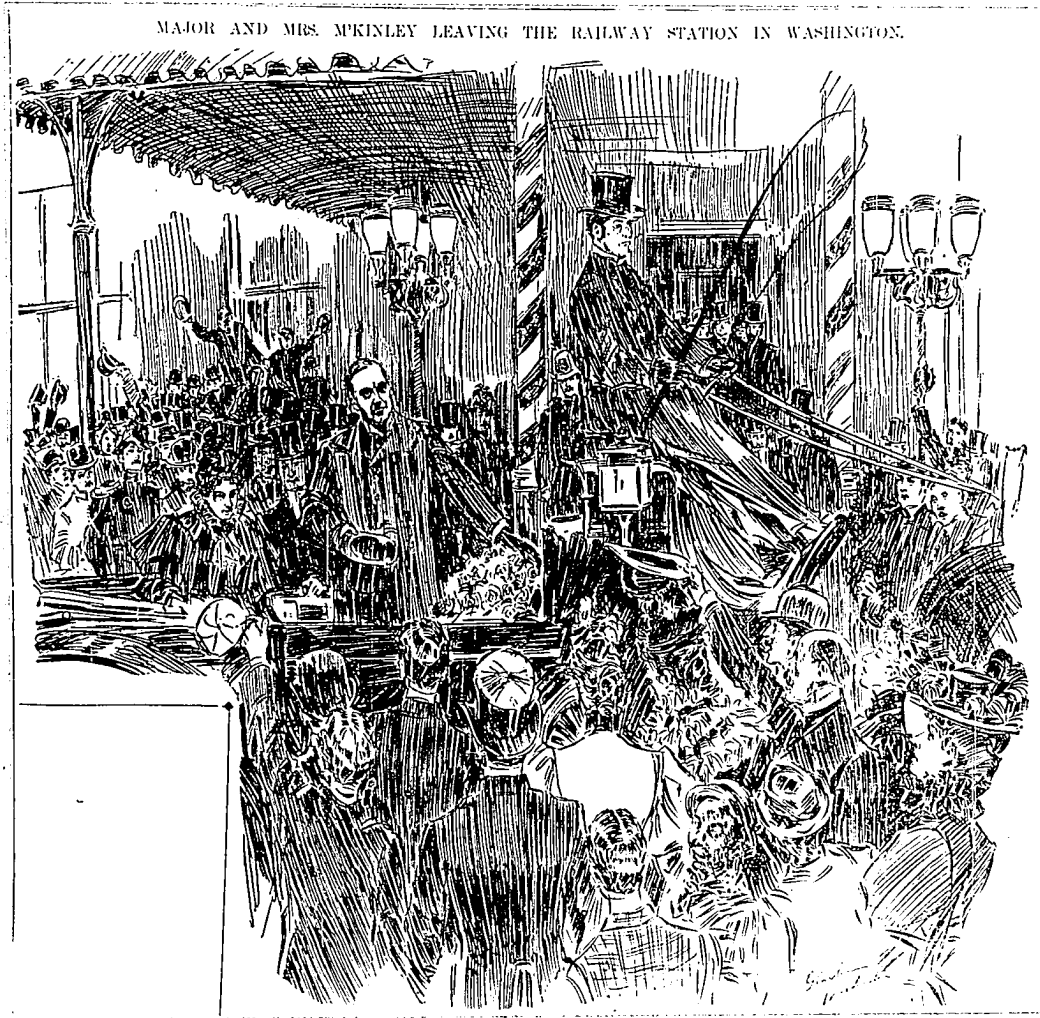
¹Shinn, however, in some of his drawings could be equally impressionistic. Cf., At Atlantic City's Great Railroad Horror in The Philadelphia Press, August 2, 1896, p. 3; How the Jersey Farmers and their Women Folks Enjoy Old Neptune, and Scene on One of the Delaware Piers During these Hot Evenings in The Philadelphia Press, August 2, 1896, p. 9, and others.

not encountered in Shinn's drawing.

In many of Glackens' newspaper drawings, his arrangements are seen from a high vantage point, which tendency was possibly employed as a means of portraying more prominently the respective happenings he saw. This tendency contrasts noticeably with Shinn's frequent practice of depicting his compositional arrangements at eye-level observation. In both works, one encounters a preference for harmonious and well-balanced arrangements. Significantly, through unity of thought and purpose, both artists insured the retention of the observer's interest in the happenings portrayed in their drawings. While in Shinn's drawing there is a more emphatic feeling for compositional balance, Glackens has, however, indicated a feeling for harmony that is less conventional in treatment. His spatial divisions, for example, are more open than those of Shinn's, and there is less interest in a centralized portrayal of elements. Both artists have succeeded, however, in integrating the various parts of their compositions into a coherent ensemble.

Except for a greater interest in tonality, many of the above qualities are encountered in Glackens' large drawing, Major and Mrs. M'Kinley Leaving the Railway Station in Washington¹ (Plate V), which may be

¹The New York Herald, March 3, 1897, p. 5.



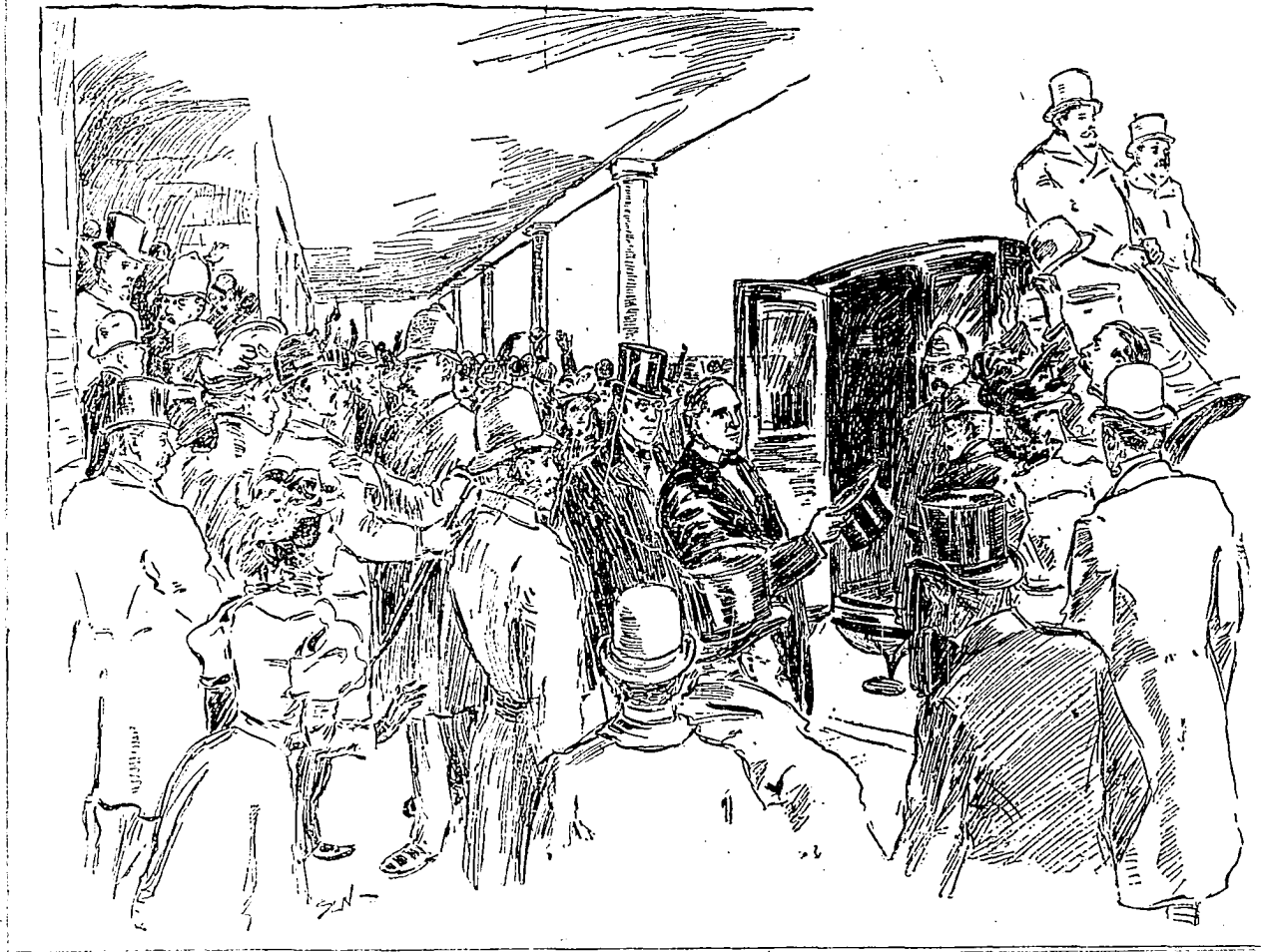
William J. Glackens:

contrasted with Sloan's rendition of the Arrival of President McKinley - Entering the Carriage with Provost Harrison at Broad St. Station¹ (Plate VI). Both drawings, freely handled, are essentially sketches, and are indicative of the artists' vigorous manner of interpreting a theme somewhat similar in scope. While free-flowing line figures importantly in both drawings, it is, in Glackens' sketch, a less dominant tendency than is the case with Sloan's work. Glackens' use of tone is not only more spirited in handling but is also more extensively employed. In his dominant use of tone, wherein certain areas of his drawing are submerged in shadow and others are left as light expanses, Glackens has not only insured a greater contrast and variety of shapes but has also directed the observer's interest to the central figure of the crowded composition.

Sloan, on the other hand, employs tone only in certain areas, leaving many of his figures as linear forms. In both drawings, tones are indicated with open strokes of the pen, with totally black areas almost completely absent--a tendency which is generally true of the great majority of Glackens' graphic works and not infrequently evident in Sloan's drawings as well. While

¹The Philadelphia Press, February 22, 1898, p. 1.

ARRIVAL OF PRESIDENT MCKINLEY—ENTERING THE CARRIAGE WITH PROVOST HARRISON AT BROAD ST. STATION



John Sloan

in both drawings, numerous figures are represented, there is in Glackens' work, a more heavily crowded atmosphere. Moreover, in the latter's drawing, the crowd is not only thicker, but it is more active and it appears more enthusiastic in its reception of the President. Again, one encounters in Glackens' work, a preference for a high focal point, assuring the observer a more extensive view of the occurrence the artist had seen at Union Station in Washington, D. C. Sloan, on the other hand, has portrayed the proceedings from an eye-level point of observation, though, not infrequently, in his work, he conceives his arrangements from an equally high vantage point.¹ In both works, although the arrangements are crowded, and although their respective masses and shapes are extensively variegated, there is, nevertheless, an effective and harmonious integration of their various elements. In Glackens' drawing, this cohesiveness of parts is achieved through the skillful handling of tone and the forceful manner of indicating line which insures effective and crisp distribution of lights and darks. Sloan's facile, fluid feeling for line and his suggestive use of tone--economical, yet powerful in handling--serve

¹Cf., Sloan's Tearing Up Belgian Blocks, in The Philadelphia Inquirer, October 2, 1892, Section I, p. 9; President McKinley Delivering his Oration in the Academy of Music in The Philadelphia Press, February 23, 1898, p. 1, and others.

to enhance the entire structure of his less complex composition. In both works, the incisive and clear-cut interpretation of what both artists had seen are qualities encountered in most of their drawings of this period.

Sloan's work of the mid-nineties contrasts more noticeably with that of Glackens, for it was during this period that the former produced his so-called "poster style" drawings. These drawings, influenced by the decorative two-dimensional qualities inherent in Japanese prints--very popular at the time--reveal tendencies which Glackens never employed in his graphic work. For example, in such drawings as At the Seashore¹ (Plate VII), Country Mountain,² Women as They Pass,³ and others--which reflect Sloan's emphatic interest in such tendencies as simple masses of flat tone, bold outlines, large areas of contrasting values which organize his various compositional shapes into effective silhouettes, and his preference for rhythmical decorative patterns--are qualities that never absorbed the interest of Glackens. Throughout this period as an artist-reporter, Glackens, unlike Sloan, affected no abrupt change in his stylistic

¹The Philadelphia Inquirer, August 12, 1894, p. 9.

²The Philadelphia Inquirer, August 12, 1894, p. 11.

³The Philadelphia Press, January 4, 1896, p. 10.



John Sloan: AT THE SEASHORE

development, and, indeed, even after he gave up illustration as a career, his graphic manner reflected no decided stylistic transformation.

During the Spanish-American War, the American news correspondent, both literary and graphic, was to reach his highest peak of development up to that time. Employed as an artist-reporter of war scenes, Glackens was to play an important part in this development. The jingoistic "yellow" journals had done their utmost to fan the flames of war and to stimulate war mongering and, especially after the sinking of the United States battleship Maine, the people's demand for war news was tremendous. For example, the circulation of both the New York Journal and World continued above a million copies a day during the mounting war fever immediately following the Maine disaster and, after war had actually broken out, the Journal's circulation went up to one and a half million and the World's was almost as high. Even after the signing of the peace protocol, circulation of both these journals remained above the million mark.¹ Newspapers all over the country also experienced tremendous increases in their circulation. Furthermore, most newspapers put out extra editions and issues at great extra costs. For example, the New York Journal put out so

¹Mott, op. cit., p. 537.

many as forty issues in one day, despite an actual loss in money in doing so.¹

To satisfy the public's thirst for war news and to sustain their great increases in circulation, magazines and newspapers competed with each other in enlisting the services of outstanding reporters, artists, and photographers. Hence, a large army of correspondents, both literary and artistic, was mobilized and dispatched to all points of interest--to cover the activities of the blockading fleet, to gather at the Florida camps, to follow Shafter into Cuba, to sail with Dewey to Manila, and even to send news from Spain. The number of correspondents assigned to cover the Spanish-American War has been estimated at 500--a number much greater than had been employed during the entire four years of the Civil War.²

McClure's Magazine, one of the foremost national periodicals at that time, quickly signed up Stephen Bonsal, Jr., a popular news reporter, to write articles on the war and William Glackens to illustrate them.³ George Luks was

¹The amount of newspaper advertising declined sharply during the war and this factor, as well as the immense costs of gathering war news, caused many newspapers to lose rather than make money during the war. Ibid.

²Frederic L. Bullard, Famous War Correspondents (Boston: Little, Brown & Company, 1914), p. 417.

³Edward C. Lavelle, "Fabulous Mansion," West Hartford News, June 3, 1954, Section A, p. 10.

employed by Leslie's Weekly¹ and the Philadelphia Evening Bulletin² in a capacity similar to that of Glackens.

Frederic Remington was commissioned to cover the war by both Harper's Weekly and the New York Evening Journal.³ Howard Chandler Christy, Harry Dart, F. C. Yohn, and many other popular illustrators and artists were similarly employed.

Today, our most skilled photographers (both still and motion picture) rove the world recording military events and developments. In the late 'nineties, however, photo-engraving processes of reproduction were still in their infancy and newspapers and magazines had to rely on the artist for a visual record of the Spanish-American War. Furthermore, despite the fact that occasional photographs did appear in McClure's Magazine, Harper's Weekly, the New York Herald, and Journal, and a few other publications, even these newspapers and magazines considered it more impressive to submit to their readers "drawings by our staff artist" made on-the-spot at the front rather than to reproduce photographs of war scenes. Also, the

¹Guy Pène du Bois, Artists Say the Silliest Things (New York: Duell, Sloan & Pierce, 1940), p. 182.

²"The Editor's Uneasy Chair," Vanity Fair, LX (January, 1934), 19.

³Harold McCracken, Frederic Remington (New York: Henry Holt & Co., 1939), pp. 125-126.

cameras of that period were still unwieldy--large, cumbersome, and easily broken by the sensitive person who resented being "shot" by one of them.¹

As soon as the war had broken out, McClure's Magazine sent Glackens to Florida with instructions to get to Cuba as quickly as possible and to join Garcia's army there. The artist's drawings were to be dispatched home as expediency would indicate. When it was learned that the United States Army was going to move during that summer, however, these preliminary instructions were cancelled and Glackens, like the other correspondents, accompanied the Army to Cuba.² He and Stephen Bonsal, Jr., joined General Shafter's forces and remained with them during the various campaigns which culminated in the capture of Santiago.³

Because he was completely devoted to his job, Glackens enjoyed his adventures in Cuba. Life was difficult, nevertheless. Like many of the correspondents, he had to shift for himself and since no arrangement had been made to feed him, the problem of getting food proved to be most

¹Gregory Mason, Remember the Maine (New York: Henry Holt & Co., 1949), pp. 125-126.

²Forbes Watson (ed.), "William J. Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Speed Memorial Museum, Louisville, Kentucky, November 5-19, 1939, p. 5.

³Lavelle, op. cit., p. 10.

challenging. He refused to scramble at the canteens and thus, most of the food there was consumed by others. His friends on the Herald staff, particularly Thomas Millard and Harry Dart, frequently invited him to their mess, but at other times, he had to trust fate to provide for him.¹ Years later, he recalled with some humor, one incident related to this problem of obtaining food. During an enemy attack, he had found a plate of beans left by a fleeing soldier and, hence, when someone cried to him, "Save yourself; we are under fire," he replied, "Beans."²

Glackens drew many more pictures than were published.³ McClure's chose to run such drawings as: The Beginning of the Landing of Troops at Daiquiri; On the Way to the

¹Tom Millard was also a life-long friend of Glackens. He worked for many years as a newspaperman in China and, during his visits to the United States, he would always drop in at the Glackens home. Letter to author from Ira Glackens, November 11, 1954.

²From notes by Mrs. William J. Glackens in 1939, in an effort to recall some of the events in the life of her husband. These notes are in the possession of Ira Glackens. According to the latter, his father rarely talked about his experiences in the Cuban campaign of the Spanish-American War. Letter to author from Ira Glackens, November 11, 1954.

³Of the scores of drawings executed by Glackens at this time, McClure's Magazine published only twelve of them; five in the October issue of 1898, two in the November issue of that year, and five in the December issue of the next year. Those published in the October and November issues accompanied the articles by Stephen Bonsal, Jr.; the drawings in the December, 1899 issue accompanied an article by Stephen Crane.

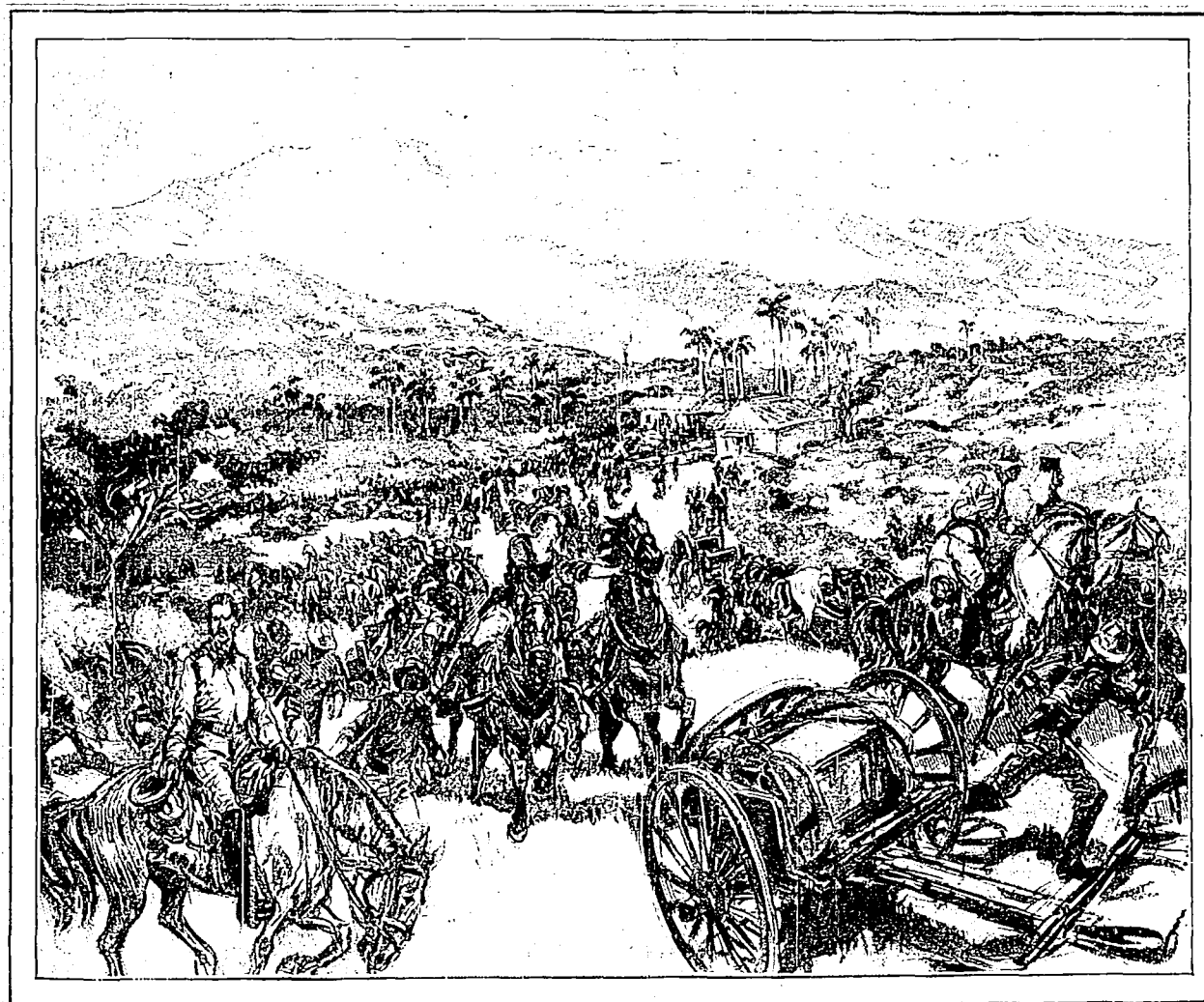
Front (Plate VIII, which portrays the movement of artillery caissons hurrying up a hill near El Caney just before the opening of the engagements of July 1, 1898); The Ford of San Juan (at Bloody Bend which was under intense enemy fire and which was the scene of many American casualties); The Rough Riders (which, in contrast to the many fanciful pictures that appeared later, shows the famous group charging up San Juan Hill on foot in a realistic portrayal of dismounted cavalry in a fire fight); The Twelfth and Twenty-fifth Infantry (Plate IX, which depicts the taking of the blockhouse at El Caney);¹ The First Wagon of the Noisy, Creaking Train (which illustrates the treatment of the wounded); The Night After San Juan - Field Hospital.²

The historical and documentary significance of these drawings becomes especially obvious when one studies them in conjunction with literary descriptions by people who actually experienced the various occurrences encountered in such works by Glackens. This is apparent, for example, in the drawing, The Beginning of the Landing of Troops at Daiquiri,³ which depicts the beach of Daiquiri off south-

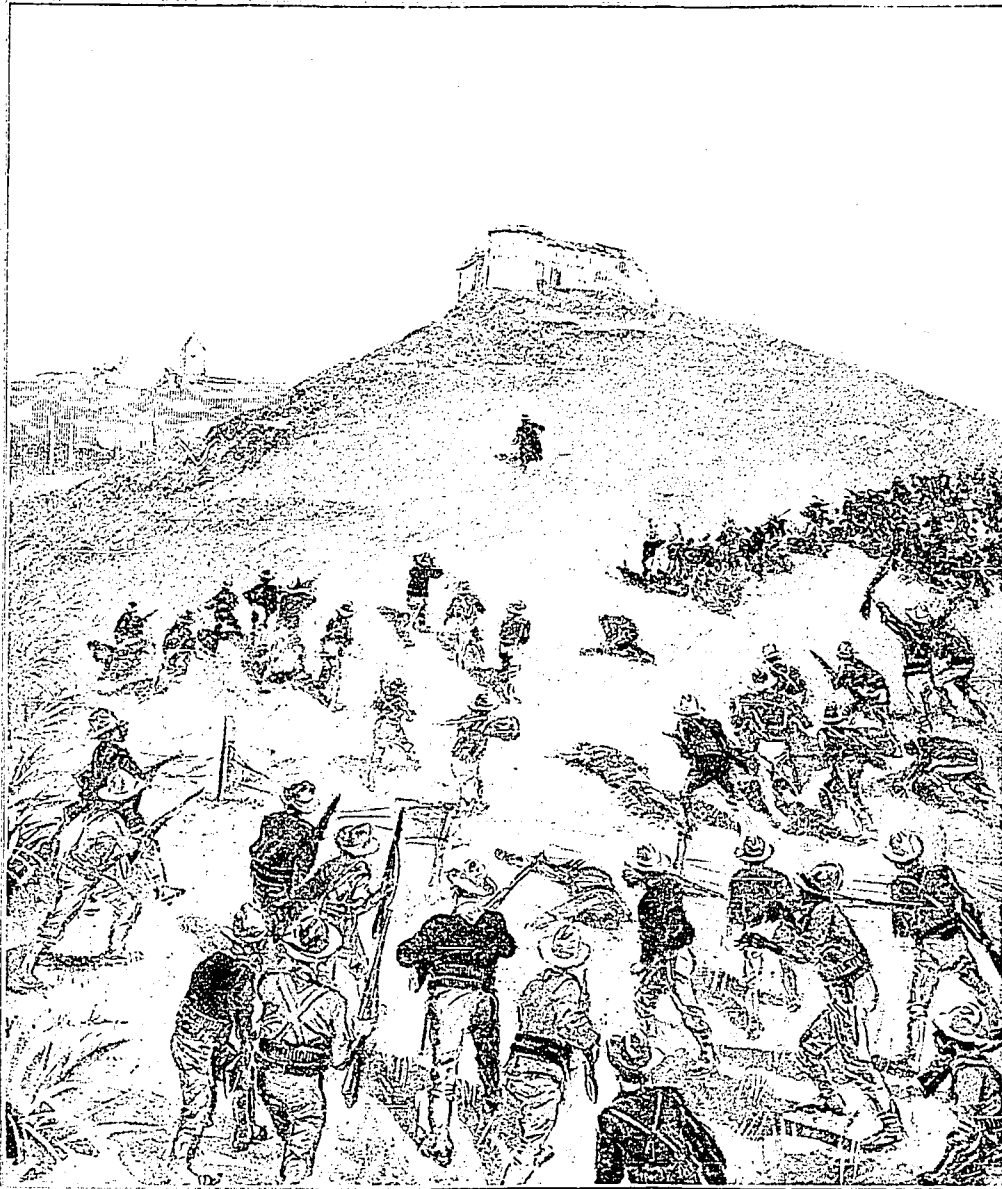
¹McClure's Magazine, XI (October, 1898), 501, 504, 507, 508, 517. These drawings accompanied the article: "The Fight for Santiago" by Stephen Bonsal, Jr.

²Ibid., XI (November, 1898), 525.

³Wash and pen-and-ink drawing. Collection of Ira Glackens.



William J. Glackens: ON THE WAY TO THE FRONT, JUST BEFORE THE OPENING
OF THE ENGAGEMENT OF JULY 1ST



William J. Glackens: THE TWELFTH AND TWENTY-FIFTH
INFANTRY

eastern Cuba, just below San Juan. Here, many transports, naval vessels, and small boats crowd the waters some distance from the shore. Small landing craft riding the crest of the waves, jammed with pack and rifle-carrying soldiers, are represented moving toward the beaches, while throngs of other troops and sailors line the decks of the transports lying by. The accuracy of Glackens' observation here is found in the words of one who actually took part in the initial landing at Daiquiri:

The waters between and beyond the transports were dotted with small boats loaded with troops, with their packs on and their carbines or rifles standing upright in front of them. Here and there were strings of small boats fastened to steam-launches with machine guns in their bows. The swell of the sea, which scarcely moved the heavy transports, made these little craft dance. . . . The landing of men went on the rest of the day.¹

This celebrated landing, which took place on June 23, 1898, was part of General William R. Shafter's strategic plan to invade Cuba.²

One of the most famous drawings of this series by Glackens is The Ford of San Juan - The Bloody Bend³ which serves as further evidence of his close and accurate

¹John Bigelow, Jr., Reminiscences of the Santiago Campaign (New York: Harper & Bros., 1899), pp. 81-82. Bigelow served as a captain in the 10th United States Cavalry in the Cuban campaign of the Spanish-American War.

²Mason, op. cit., p. 166.

³Wash and pen-and-ink drawing. Collection of Ira Glackens.

observation of the developments he had seen in Cuba. Here, Glackens depicts a large number of wounded American soldiers, some of whom are being evacuated to the rear. Some of the men appear to be in convulsions. One man covers his eyes while a medical corpsman attends him. In the middle ground, several soldiers carry one of the wounded in a make-shift stretcher. Bonsal, who observed the developments here with Glackens, pointed out:

A great many men were hit here during the first advance on July 1st. Even after the Spanish had been driven over the San Juan Hill, the spent balls from their volleys continued dropping in while the place was being used as a dressing hospital, killing and wounding a great many.¹

Another noted correspondent, Richard Harding Davis, who likewise witnessed the activities at "Bloody Bend," stated that a great many troops "were halted at this first stream, some crossing it, and others deploying it . . . to the right. Some were on the banks of the stream, others at the edge of the woods in the bushes."² As one historian of the war has indicated, this was the point where:

The Americans were being punished so unmercifully that the brook turned red. The rearward movement

¹Stephen Bonsal, Jr., "The Fight for Santiago," McClure's Magazine, XI (October, 1898), 505.

²Richard Harding Davis, The Cuban and Puerto Rican Campaigns (New York: Charles Scribner's Sons, 1898), pp. 203-204.

of the men of the Seventy-first was blocked by the advance of other units behind them. General Kent met the situation very cleverly. He ordered the Seventy-first to lie down in the bushes beside the trail - their heads in the bushes, their feet toward the trail.¹

The developments at "Bloody Bend" were a part of the movements that preceded the American strategy of taking San Juan Hill. The latter is probably the most highly publicized phase of the Cuban campaign. In his The Rough Riders Charging Up San Juan Hill, July 1st, and Driving the Spanish from their Intrenchments² (Plate X), Glackens depicts the most celebrated offensive of the entire war. Here, he records the maneuvers of the Rough Riders as they move up the famous hill under intense enemy fire. Here and there are scattered the dead and the wounded. In the foreground, a soldier sits grimacing as he holds his side tightly with his hand. In the far distance at the top of the hill is the blockhouse, the objective of the American attacking forces.

Henry Watterson, a newspaper correspondent, who closely covered the activities on San Juan Hill that day recalled: "The view was full of deception. It was a . . . green hill, with clumps of trees and bushes here and there." The writer described how: "The movement (of

¹Mason, op. cit., p. 186.

²Wash drawing heightened with Chinese white.
Collection of Ira Glackens.



William J. Glackens: THE ROUGH RIDERS CHARGING UP SAN JUAN HILL, JULY 1ST, AND DRIVING THE SPANISH FROM THE ENTRENCHMENTS

the American troops) took them . . . across the open and unprotected hillside upon which a growth of high grass offered the only chance of safety. . . ." He also noted that: "Through volley after volley of withering fire . . . the men pulled themselves up the slope."¹

To this description might be added the following words of a dismounted cavalry officer who took part in the actual assault of the hill:

The men kept up a double time, except when halted to fire. . . . Our firing, though wild, was not altogether ineffective. . . . I could see the side of the hill dotted with little clouds of dust thrown up by our bullets.

The enemy's position was about as ideal as a real position could be. I have seen the famous stone wall at Fredericksburg back by Mayr's Heights. It is hardly a circumstance to this position. San Juan Hill was more suggestive of Gettysburg than of Fredericksburg.²

One of Glackens' last drawings of his Spanish-American War series is The Raising of the United States Flag Over the Royal Palace at Santiago at Noon, July 17, 1898.³ In this rough sketch, he depicts the historic scene wherein "Lieutenant Miley is raising the flag" while "General Shafter and his staff are standing uncovered

¹Henry Watterson, History of the Spanish-American War (New York: Western W. Wilson, 1898), pp. 231, 234-235. Watterson served as a war-correspondent for The Courier-Journal of Louisville, Kentucky.

²Bigelow, Jr., op. cit., pp. 125-127.

³Wash drawing heightened with Chinese white. Collection of Ira Glackens.

in the foreground"¹ of the plaza of the governmental palace at Santiago. With the surrender of the latter city, the Cuban campaign was concluded and Glackens emerged, as a result of his drawings of this phase of the war, as one of its most important illustrators.

In all his war drawings, Glackens' treatment is spirited. Many of these drawings are rendered in pen-and-ink; some washed with faint indications of color; others are executed in wash strengthened with a facile use of line that is accented here and there, while in a few drawings, one encounters the combined use of pen, pencil, wash, and tempera. Although many of them are essentially rough sketches, in the words of one critic who viewed them many years later, "they denote the hand of a sensitive artist who could make a delicate line tell in a vigorous way."² Whether executed on the field of action, on military transports, or at embarkation points, these drawings show that the artist benefited thoroughly from his training in draughtsmanship and from the native tradition of realistic genre. Costumes, equipment, character, military maneuvers--all are recorded realistically and truthfully. The scope of subject is wide and varied,

¹Descriptive statement below the title of Glackens' drawing in McClure's Magazine, XI (October, 1898), 517.

²"New York, Two Main Shows - Glackens and Schary," The New York Times, October 22, 1939, Section IX, p. 9.

ranging from vignettes of busy ports throbbing with activity, the shelling of Spanish strongholds from the sea, and the landing of men under fire to the homely incidents of the soldier's everyday life. Throughout, however, one feels the spirit of reality and the interest of the artist to depict accurately what he had actually seen in this phase of the war. Hence, these drawings take their place with the historical documents of the period, serving as chronicles of stirring events in our history.

Several decades later, an exhibition of these Spanish-American War drawings in various cities brought significant comments regarding Glackens' achievements as an artist-correspondent. One critic noted that these drawings could not be considered "entirely as illustrations," for they possess qualities not ordinarily found in illustrations. She further explained: "However brilliant, they must be thought of as completely realized works of art, enduring in their provocative interest as well as pictorial records of historical events."¹ Another critic observed that these drawings "convey the real flavor of a now distant occasion."² Still a third critic

¹Grace V. Kelly, "Glackens Memorial Showing of Paintings, Illustrations, Featured at Art Museum," The Cleveland Plain-Dealer, December 10, 1939, Section B, p. 18.

²"New York. Two Main Shows - Glackens, Schary," The New York Times, October 22, 1939, Section IX, p. 9.

noted that Glackens' Spanish-American War drawings "possess genuine aesthetic temperament. . .and rightly take their place in the tradition of American realism."¹ Another referred to them as "perhaps the finest complete record of a war by an American painter."²

At the end of the war, upon his return to the United States, Glackens resumed residence in New York City and again took up magazine work. Although he continued to earn his living by illustrating, he devoted more of his time to painting in oil.³ He was able to do this by working as a free-lance artist (rather than as a permanent member of any staff) for a number of magazines, particularly McClure's,⁴ Scribner's,⁵ Collier's,⁶ and the Saturday

¹Elizabeth McCausland, "Glackens Drawings," Parnassus, XI (November, 1939), 20.

²Lincoln Kirstein, "American Battle Art," Magazine of Art, XXXVII (May, 1944), 104.

³Lavelle, op. cit., p. 10.

⁴Glackens' illustrations in McClure's Magazine appear intermittently from December, 1898, pp. 179-184 through January, 1903, pp. 261-267, and for the last time in August, 1909, pp. 431-436.

⁵His work in Scribner's Magazine is likewise scattered, extending in time from August, 1899, pp. 167-176, through September, 1902, pp. 260-270.

⁶Letter to author from Miss Anne Cusheuer of the art department of Collier's, New York, New York, August 11, 1954, confirms the fact that Glackens worked for this magazine as a free-lance artist. His drawings appear in intermittent issues from October 21, 1901, pp. 21-22, through June 15, 1918, pp. 8-9.

Evening Post.¹ These illustrations scattered through the various magazines over a period of years reveal that the artist retained his devotion to reality, his sincerity of vision, and his feeling for expressive line. The extent and scope of his subjects continued to increase and included such variations as scenes of the theatre,² humorous anecdotal sketches of city noises,³ studies of Italian immigrants living in San Francisco at the turn of the century,⁴ illustrations of the Confederate army,⁵ drawings of beggarly life,⁶ sketches of Prix de Rome

¹Letter to author from L. G. Beardwood of the art department of the Saturday Evening Post, Philadelphia Pennsylvania, August 12, 1954, confirms the fact that Glackens also worked for this magazine as a free-lance illustrator. His drawings appear scattered in the issues extending from January 31, 1903, pp. 1-2, through December 7, 1912, pp. 9-11, and for the last time in January 9, 1932, pp. 6-7.

²As illustrations for Erwin Milton Royle, "The Vaudeville Theatre," Scribner's Magazine, XXVI (October, 1899), 483, 495, 499. An example of these illustrations is The Singing Soubrettes (Plate XI). Ibid., p. 499.

³As illustrations for Hayden Corruth, "The Society for the Encouragement of Street Noises," Collier's, XXXI (May 23, 1903), 15.

⁴As illustrations for Marion Hill, "A Tune in Court," McClure's Magazine, XV (June, 1900), 168-175.

⁵As illustrations for Ray Stannard Baker, "Getting Captain Cameron," McClure's Magazine, XIII (December, 1899), 241-246.

⁶As illustrations for I. K. Friedman, "The Autobiography of a Beggar," a serial in the Saturday Evening Post, CLXXV, extending from January 31, 1903, pp. 1-2, through April 4, 1903, pp. 10-11.



William J. Glackens: THE SINGING SOUBRETTES

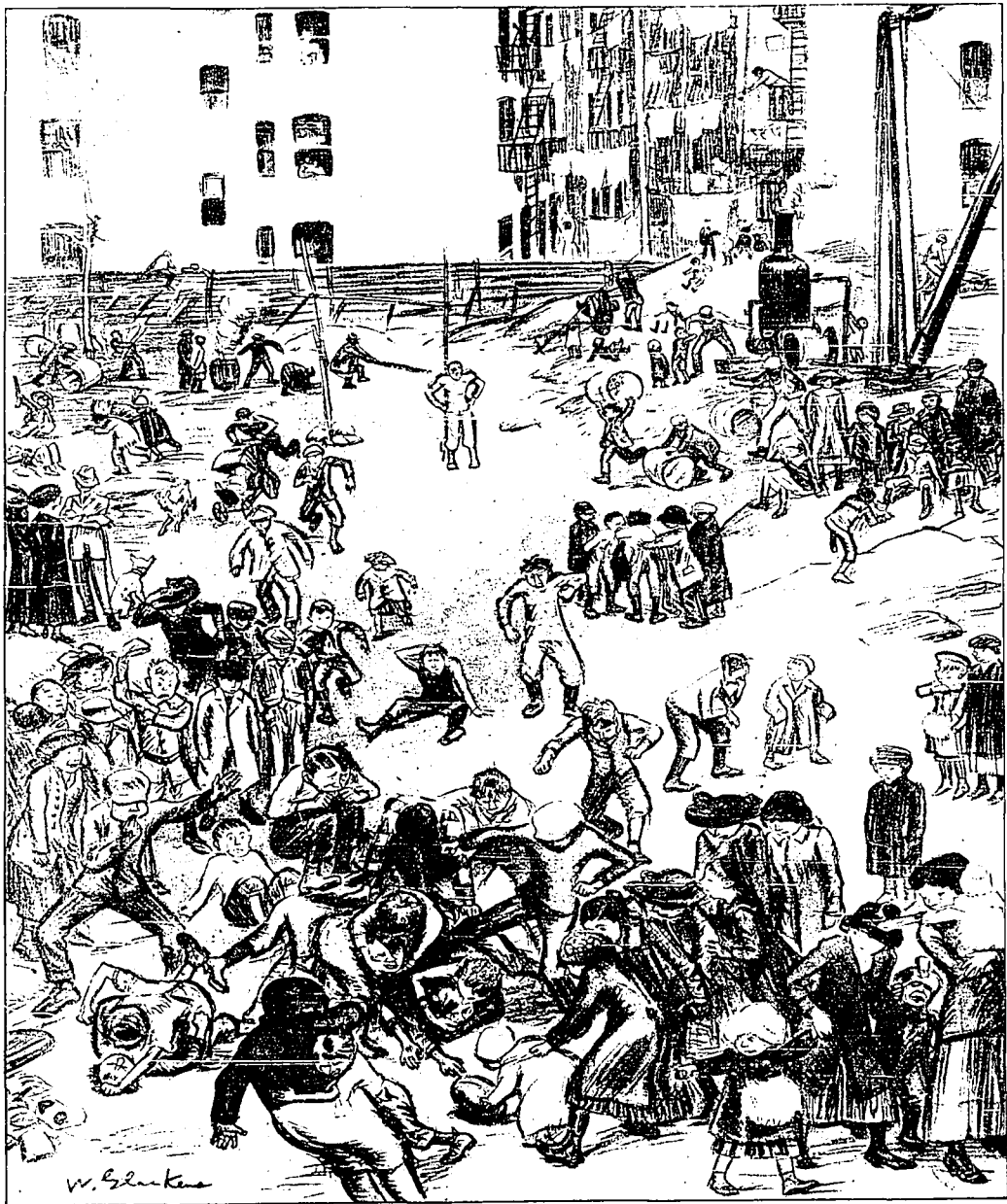
students,¹ vignettes illustrating the difficulties of matrimony,² and the like.

Glackens' love of crowd scenes is evident in many of these drawings. Occasionally, Collier's gave him full-page spreads and sometimes even covers to illustrate which depicted crowds. One of these, For the Championship of the Back-Lot League³ (Plate XII), for example, treats with amazing anecdotal detail groups of people in a slum's vacant lot. Some construction machinery is smoking away at the side. In the foreground, a crowd of small boys is engaged in playing rough football; some of these boys are gouging each other's eyes while some are scratching and pulling each other's clothes. A throng of other children is observing the football game with much interest. In the middle ground an Indian war is in progress; the casualties are falling to the ground. Small groups of boys and girls are building fires nearby while, some distance away, hoodlums are tormenting ditch-diggers. Dogs, tin cans, and other bits of detail are

¹As illustrations for Louis Edouard Fournier, "Prix de Rome Students at the Villa de Medici," Scribner's Magazine, XXXII (September, 1902), 260-270.

²As illustrations for Clara Morris, "I Stand Between Lady Macbeth and Matrimony," McClure's Magazine, XX (January, 1903), 261-267.

³A full page wash drawing heightened with ochre and orange in Collier's, XLVIII (November 11, 1911), 8.



William J. Glackens: FOR THE CHAMPIONSHIP OF
THE BACK-LOT LEAGUE

scattered among the crowd. In the background, wash lines hang in discouragement.

One of Glackens' best known drawings, Spring Morning in Washington Square,¹ a cover for Collier's, is also a crowd scene, full of bustling activity. It depicts people attempting to board an already overcrowded Fifth Avenue bus while the frenzied conductor attempts to block their passage; foreigners seated on a park railing across the way, engaged in heavy conversation and gesturing with their hands; children busily playing near the park's fountain; a policeman scolding a small boy while his companions scurry away; women wheeling baby carriages while gossiping with their friends; horse-drawn carriages moving briskly at the far side, while backfiring automobiles race nearby; the Washington Square landmark, the familiar white Memorial Arch towering in the distance; and the equally-familiar red brick homes with white moldings serving as a background to the whole.

In another full-page drawing for Collier's, entitled Far from the Fresh-Air Farm² (Plate XIII), Glackens portrayed the teeming atmosphere of New York's lower East Side--tenement houses with bedding and laundry hanging

¹Wash and pencil drawing heightened with Chinese white, yellow, green, blue, and brown, in Collier's, XLV (April 16, 1910), Cover.

²Wash and pencil drawing in Collier's, XLVII (July 8, 1911), p. 6.



William J. Glackens: FAR FROM THE FRESH-AIR FARM

from windows and fire-escapes; pushcarts tightly wedged against each other; venders selling their wares, people in droves buying and shopping; children playing in the almost non-existent space of the street; horses and wagons attempting to pass by; people sitting and standing on tenement stoops; pawn shops; saloons, candy shops, and the like. Rubbish cans, hungry-eyed cats and dogs, and countless other details are scattered throughout the picture.

Commenting on these and other drawings by Glackens, a critic of a later day noted "how much the younger Reginald Marshes are beholden to their American elders," many of whom were also superior draughtsmen. This critic further pointed out: "At any rate, you will go a long way in contemporary American art before you will find anyone so thoroughly a master of descriptive line as Glackens revealed in these magnificent drawings."¹

Another critic observed that, as an illustrator, Glackens had developed "as one of the most original and forceful artists in this field" and, as a result of this training in illustration, he acquired "that sympathetic understanding of human beings and nature which are among the most outstanding characteristics of his paintings."²

¹Alfred Frankenstein, "Around the Art Galleries," The San Francisco Chronicle (The World), September 17, 1939, p. 22.

²"William Glackens," Gallery Notes. Bulletin of Albright Art Gallery, the Buffalo Fine Arts Academy, Buffalo, New York, II (June, 1935), 3.

Furthermore, despite the fact that many of his illustrations preceded his more significant paintings, they form an integral part of Glackens' art. As one observer noted:

They teem with life and show the same careful planning as his oils. They demonstrate the acuteness of his observation of life, and they foreshadow the realism that was to characterize his early paintings.¹

An important milestone in Glackens' artistic development was a commission to illustrate the de luxe edition of The Works of Charles Paul de Kock.² This was the celebrated St. Gervais Edition and it was an ambitious publishing undertaking. Besides Glackens, the artistic services of Sloan, Luks, Shinn, Preston, and others were also enlisted.³ Actually it was Glackens who was instrumental in securing the assignment of his friends to this project,⁴ and it was he who was essentially responsible for launching Sloan on his significant career as an etcher.⁵

¹O'Connor, Jr., op. cit., p. 275.

²Mary Hanford Ford and Edith Mary Norris (trans.), The Works of Charles Paul de Kock (42 vols.; Boston: The Frederick J. Quimby Co., 1904). Monsieur, I Will Have Satisfaction for Your Insults (Plate XIV) is an example of one of the illustrations executed by Glackens for this work. Little Lise, Vol. XXV, Ibid., p. 120.

³Others who collaborated were Ernest Fuhr, W. S. Potts, M. Stein, J. C. Fireman, A. C. Machefort, and H. Raleigh.

⁴Goodrich, John Sloan, p. 14.

⁵James Iaver, A History of British and American Etching (London: Ernest Benn, Ltd., 1929), p. 150.



William J. Glackens: MONSIEUR, I WILL HAVE SATISFACTION FOR YOUR INSULTS

Glackens' illustrations for the de Kock writings occupied him for some two and a half years, completing the project in 1904, when the writings were published. For this edition, he executed fifty illustrations.¹ The majority of these are wash drawings; a few are rendered in watercolor; and fourteen are etchings, a medium which he used for the first time and which he learned to dislike immediately.² These illustrations are full of character, sensitivity, and feeling; yet, they are treated simply, with detail cut to a minimum. They show an emphasis upon fluency of line and pictorial invention. Furthermore, de Kock's Gallic gaiety and spirited mirth provided Glackens with an opportunity to infuse humor, geniality, and an expressive liveliness in his pictures--tendencies reflected in many of his earlier and later illustrations. For example, these characteristics are evident in his drawings for Thomas Nelson Page's Santa Claus's Partner, published in 1899, his first work in book illustration; in his drawings for Molly Elliot Seawell's Papa Bouchard which appeared two years later; and in his illustrations for Alfred H.

¹Glackens' illustrations appear in Volumes I-VIII, XX, and XXV.

²Letter to author from Ira Glackens, October 18, 1954.

Lewis's The Boss, printed in 1904.¹

As has already been indicated, the free lance nature of Glackens' work as an illustrator left him much time to devote to his painting. Thus, we find that in 1903, together with Ernest Fuhr, another artist-illustrator, he took a trip to Nova Scotia and Newfoundland for the purpose of sketching and painting. This trip must have been a joyous adventure. The two men arrived by boat at Halifax in mid-August and then by means of a slow French paque boat traveled to St. Pierre in Newfoundland. They remained here until early September.² The isolated, rough, sharp geographical features of St. Pierre particularly impressed Glackens and he termed it a "wilderness of Rock."³ The trip also proved to be a very successful one. The two men brought back many canvases, small wood panels, and sketches from which they painted later.⁴

¹Other books illustrated by Glackens include: In Our Town by William Allen White, 1906; Confessions of a Con Man as told to Will Irvin, 1909; and A Traveler at Forty by Theodore Dreiser, 1913.

²Letter to Edith Dimock (his future wife) from William J. Glackens, Halifax, Nova Scotia, August 17, 1903. This letter is in the possession of Ira Glackens.

³Letter to Edith Dimock from William J. Glackens, Halifax, Nova Scotia, September 11, 1903. This letter is in the possession of Ira Glackens.

⁴Letter to Edith Dimock from William J. Glackens, St. Pierre, Newfoundland, August 23, 1903. This letter is in the possession of Ira Glackens. The Ira Glackens collection contains a sketch book of drawings of what Glackens had observed on this trip and a canvas, Cap Noir, Saint-Pierre, which the artist's son believes was painted from drawings in this sketch book. Letter to author from Ira Glackens, November 17, 1954.

They also came back tired and poor but happy, for "life was gay in those days."¹

Despite his love of friendship, his amiability, and his love of fun, Glackens was inclined to be shy in his relations with women.² Moreover, because of the active and pressing nature of his artistic work, he had had little time to pursue feminine companionship. However, during the closing years of the century, through his close friend, James Preston, who was also continuing his career in illustration in New York City, Glackens met Edith Dimock.³ The latter, also an artist, was sharing a room and studio in the old Sherwood Studio Building, on West 57th Street, with May Wilson, a widow, who was now being courted by Preston.⁴

¹Letter to author from Mrs. Elsie E. Fuhr, Flagler Beach, Florida, November 22, 1954. Mrs. Fuhr, wife of Ernest Fuhr, recalls that both men regarded the trip as a happy and profitable experience. Mrs. Fuhr also learned that by the time the two were ready to leave St. Pierre, they had run out of funds but that fortunately one of them (she does not know which one) had "something pawnable" and with the proceeds of this, they were able to eat (although sparingly) on the way home. Mrs. Fuhr conveyed the latter story to Mr. Ira Glackens. Letter from Mrs. Fuhr to Ira Glackens, November 29, 1954.

²Author's interview with Mrs. John C. Shay, September 3, 1954.

³Letter to author from Ira Glackens, July 29, 1954.

⁴May Wilson became a celebrated illustrator, her work appearing in the Saturday Evening Post and other well known magazines.

Edith was six years younger than William and her New England parents had permitted her to become an "emancipated woman" and to go to New York City to study art. The members of the Dimock family were firm believers in the cause of woman suffrage. Irene, the sister of Edith, was to become the secretary of Carrie Chapman Catt, who was probably the foremost leader in the woman suffrage movement.¹ It is an indication of the Dimock family's tolerance that both daughters should have been permitted to leave home and to pursue their respective careers.

Edith's mother had been born in London and her father, Ira Dimock, a New England manufacturer visiting English textile factories, met and married her there. Ira was a character who might have been created by Horatio Alger. Starting at the age of fifteen as a mill hand in Massachusetts, he eventually achieved great success and wealth as a cotton and silk manufacturer, first in Massachusetts and later in Connecticut. At the time when Glackens met Edith, the Dimock family was residing in a "fabulous" mansion on Vanderbilt Hill in West Hartford. As the location indicates, this was the former Vanderbilt estate and it represented the luxury that had been made possible by great industrial wealth.²

¹Lavelle, op. cit., p. 8.

²Ibid., pp. 7-8.

Upon coming to New York City in the late 'nineties, Edith studied intermittently at the Art Students League,¹ and at the Chase School of Art.² At the latter school, she studied under William M. Chase but while the latter "could do nothing with her," he admitted that she was a "genius."³ Her study at the Art Students League was also uneventful⁴ and the name of only one of her teachers here, a Mr. Klox, is known.⁵ Edith achieved minor success as an artist. Several of her water colors are in the Barnes Foundation and she was destined to be represented in the first Independent Exhibition of American Artists in 1910, and three years later in the celebrated Armory Show.

Edith was vivacious, pretty, and witty. A full length portrait of her painted by Robert Henri, shortly

¹The records of the Art Students League in New York City show that Edith Dimock studied there for several months in 1897 and again for several months in 1899.

²Author's interview with Mrs. Jerome Myers, November 7, 1954. Mrs. Myers, who had been the director of the Chase School of Art in New York City, recalls that Edith studied here at the turn of the century. The records of this school are unavailable.

³Letter to author from Ira Glackens, November 17, 1954. The artist's son learned this from someone who had been a fellow-student with his mother receiving instruction from Chase. The lady whose name has not been disclosed did not know that Ira Glackens was Edith's son.

⁴Author's interview with Mrs. Lillian Travis, New York City, November 8, 1954. Mrs. Travis had been a fellow-student at the Art Students League.

⁵The records of the Art Students League, New York City.

after her marriage in 1904, depicts her as slender, attractive, and full of charm.¹ She had high social intelligence and she was an excellent conversationalist.² In several respects, she was the direct opposite of William who remained shy, soft spoken, and inclined toward little speaking. It has been said that when a quick sally would result in two words of humor and wit for Edith, William would respond with only one.³

Nevertheless, in spite of these minor differences, Edith and William married on February 16, 1904, almost one month before his thirty-fourth birthday. The wedding which took place in the mansion on Vanderbilt Hill in West Hartford has been recorded as a grandiose affair. A special train brought guests from New York City and New York caterers were engaged to serve them.⁴ More than 500 guests attended the wedding and among these were most of Glackens' friends--John Sloan, George Luks,

¹Collection of Miss Violet Organ.

²Author's interview with Mrs. John C. Shay, September 3, 1954.

³Lavelle, op. cit., p. 8. In a notation in his diary, a few years after Glackens had married her, Sloan commented that: "Mrs. Glackens was gracious" and that she had "very clever wits." Diary of John Sloan, May 30, 1908.

⁴"Glackens-Dimock Nuptials," The Hartford Times, February 16, 1904, p. 13.

Everett Shinn, Robert Henri, James Preston, and many others.¹ Jim Moore was the best man.²

Immediately following their marriage, Edith and William lived at the Sherwood Studios in New York City for a short while.³ Then, for almost four years, they lived at 3 Washington Square, except for an interval in 1906, when they visited Spain, sojourning at Madrid, Granada, and other places. At this address in New York City, their first child, Ira, was born in 1907. Then, in 1908, they moved to 23 Fifth Avenue, where they rented the second floor of former Major General Daniel E. Sickles's home, and three years later, they settled at 29 Washington Square. Their daughter, Lenna, was born at the latter place in 1913. Finally, in 1918, the Glackens purchased a home at 10 West 9th Street, where they lived until the father's death in 1938.⁴

During the early years of the new century, finding his finances considerably improved. Glackens was able to give up illustrating as a career and to concentrate upon professional painting.⁵ He maintained

¹Author's interview with Mrs. John C. Shay, September 3, 1954.

²Letter to author from Ira Glackens, August 16, 1954.

³Letter to author from Ira Glackens, November 6, 1954.

⁴Letter to author from Ira Glackens, August 16, 1954.

⁵Author's interview with Forbes Watson, November 8, 1954.

a studio at 50 Washington Square for many years for this purpose.¹ He continued, however, to accept occasional commissions for illustrative work, particularly for Collier's, the Saturday Evening Post, and various books; but the emphasis of his efforts from this time onward was on pure painting. Nevertheless, his contribution to illustration has never been slighted and will probably always be acknowledged. One art historian has pointed this out as follows: "Though he abandoned illustration for painting. . . he vivified a whole area of culture by his work in a medium which he later renounced. His illustrating consequently will never be forgotten."²

¹In 1905, he probably shared this studio with Ernest Lawson. Mahonri Young first met Glackens at this time. Author's interview with Mahonri Young, New York City, November 8, 1954.

²Mellquist, op. cit., pp. 127, 157.

CHAPTER IV

THE ARTIST DURING HIS "DARK PERIOD"

Although it was not until shortly after his marriage, in 1904, that Glackens decided to devote himself completely to painting, he had, nevertheless, earlier expressed his deep interest in this medium, as shown by such canvases as Study in White, painted in 1889, Bal Bullier, 1895, Outside the Guttenberg Race Track, Hammerstein's Roof Garden, 1901, East River from Brooklyn, 1902, and others. In all these canvases, one finds paramount, the tendency toward low-keyed harmonies, an interest in simplification of representative detail indicated with a free-flowing brush used broadly and summarily. Moreover, one encounters in the works of this early period tendencies which reveal Glackens' interest in the art of Manet. It was an influence that was transmitted to him through his friendship with Robert Henri and his travels abroad.¹ Hence, it turns out that before Glackens became interested in those qualities of vivid contrasts of lustrous color, he was affected by the less fruity "Impressionism" of Manet, and even an appreciation

¹"Glackens at Andover: A First Provincial Show," The Art News, XXIV (February 22, 1936), 11.

of the kindred harmonies of Whistler and early Monet.¹ As has already been indicated, while bicycling through France, Belgium, and Holland in 1895-1896, with Henri, he was able to study, from first-hand observation, not only the works of Manet, but also the canvases of those painters who had influenced him, Hals, Velasquez, and Goya,² and accordingly was able to ponder over the qualities of Manet and the others for himself. Although greatly impressed by the works of the French painter, such admiration was never imitative; such tendencies as those he admired in Manet were absorbed in a talent sufficiently mature to assimilate influence without becoming purely imitative.

Thus began the "Dark Period" of Glackens, which like that of Henri was close to the dark period of Manet. Recognizing the talents and potentialities of the group, Henri sought, while in Philadelphia, to influence Glackens, Sloan, Luks, and Shinn, to paint more boldly and confidently, to adopt the palette of Manet and to concern themselves not so much in beauty as such, but rather beauty as expressive of character.³ That Henri was successful in promoting the

¹"Music and Art World," The San Francisco Examiner, September 10, 1936, Section II, p. 6.

²Letter from Robert Henri to his parents, from Brussels, Belgium, June 28, 1895.

³Holger Cahill, "Forty Years After: An Anniversary for the AFA," Magazine of Art, XLII (May, 1949), 174.

popularity of Manet is evidenced in the remark made by Sloan some years later as he recalled that: "Manet was the god of my youth and of all the painters of that era."¹ This admiration for Manet was accompanied by what Lloyd Goodrich calls a "deep hatred of impressionism" by the whole Henri group, or rather of what Impressionism had become in the United States--"academic, pretty in color, emphasizing merely visual effects." Through their dark palettes, these younger artists sought to return to what they felt was the more realistic tradition before Impressionism. Goodrich regards "this conscious revolt against Impressionism" as "a symptom of artistic immaturity." Had they known the more creative aspects of Impressionism, particularly the more mature painting of Renoir and Cezanne, they would not have sought the dark naturalism out of which these masters themselves had grown.²

It is significant to recall at this point that during the latter decades of the nineteenth century, the Munich and Impressionist tendencies were in great vogue in America. The Munich manner, with its emphasis upon a rapid and vivid notation of the essentials of the subject, enjoyed great popularity in this country up through the early years of the 'nineties when Impressionism began to replace it. The

¹"Sloan Interviewed," The Art Digest, VII (October, 1932), 29.

²Goodrich, John Sloan, p. 13.

Munich tendency was essentially the method of Frans Hals and Velasquez in their latest manner. Some painters worked in a quasi-Munich-Impressionist manner as shown by the work of Manet. One is able to identify the Spanish quality in Manet's work as that reliance on the tonal and unadulterated evidence of vision which he shared with Velasquez.¹ Indeed, while in Spain in 1865, Manet, himself, had written to his close friend, Fantin-Latour, that, decidedly, Velasquez was "the painter of painters," and added that "he didn't surprise me, but he enchanted me."² Manet learned from Velasquez the value of simplification and much of his way of using firm brush strokes. Moreover, Manet assimilated from Velasquez that selective and generalizing power that enabled the Spaniard to detach the essential elements of objects and present them in their pictorial significance stripped of redundancy.³ Frans Hals, likewise, had a considerable influence on Manet. Like the Dutch master, he accented the contrasts of black and white and suppressed the transitions of graded shadows with the object of throwing bold forms into the light. He also profited from Hals' manner of painting directly and broadly

¹George Heard Hamilton, Manet and his Critics (New Haven: Yale University Press, 1954), p. 251.

²Etienne Moreau-Nelaton, Manet raconté par lui-même (Paris: Henri Laurens, 1926), I, 72.

³Albert C. Barnes, The Art in Painting (3d ed.; New York: Harcourt, Brace & Co., 1937), p. 169.

with a full brush of fluid color.¹ In point of view, Manet's principle of aesthetics had also been somewhat similar to that of Hals, Velasquez, and Goya. All these painters had been close observers of the life that flowed around them; they had kept close to their own environment and their own period; they had painted the men, women, and children they brushed shoulders with in the street, in the attire of everyday. The realism of Manet was, as a contemporary pointed out, "simply the same presentation of real life in a form adapted to meet new conditions which the Dutchmen and the Spaniards had practiced."²

Moreover, it will also be seen that in Manet's advocacy of momentary observation, and his tendency of eliminating mind and memory, he was an Impressionist a generation before the term itself was coined. But he was not an Impressionist in the way Manet developed Impressionism, as it was only during the latter part of his life, that Manet cared for the study of the complexities of color and light, preferring the adjustable light of his studio as well as that of the outdoors, and using black and umbers freely on his palette. Furthermore, he retained a reluctance to adopt the brilliance of the Impressionist palette with

¹J. E. Blanche, Manet, trans., F. C. De Sumichrast (London: John Lane, the Bodley Head, Ltd., 1925), p. 19.

²Theodore Duret, Manet, trans., J. E. Crawford Fritch (New York: Crown Publishers, 1937), p. 50.

its prismatic scale. Even in his latest landscapes and figural compositions, he retained a black base, and continued his tendency to see but a few colors in relation to a dominant dark ground.¹ Moreover, throughout his career, Manet cared more for structural analysis of form than for the study of subtle gradations of light, which he studied not for themselves essentially but principally as a means of construction--whereas, for the true Impressionist, structure was an incidental matter, essentially a by-product of correct registration of light. Besides, his great interest in simplicity necessitated the elimination of multiple intermediate tones and their exclusion left a scale of values rather closely restricted within the oppositions of black and white as well as a similar restriction in the scale of local color.² It is the opinion of three art historians that while Manet's light-colored, open-air studies were the point of departure for Manet and other Impressionists, Manet's earlier Hals-Velasquez-like canvases were the chief inspiration for his American admirers.³

¹Hamilton, op. cit., p. 279.

²Ibid.

³Mather, Jr., Morey and Henderson, op. cit., p. 139. It has been pointed out by another art historian that certain tendencies which had appeared in Manet's work as early as 1864, and which grew increasingly stronger in the 'seventies, may be attributed to his association with the younger Impressionists. This historian cites as an

In studying the works of Glackens, Henri, Sloan, Luks, and Shinn, during the late 'nineties and early years of the present century, one finds that their principal interest was that of realism and that this realism was expressed by an emphasis upon character and human experience and a concentrated effort in depicting contemporary life. Although it has been pointed out by several art historians that this realism and its tendencies reflected the admiration that these American artists had for the art of Manet,¹ a distinction should be made between the realism depicted in the work of the latter and the realism expressed by the American painters. While it is

example, the Railway (1872, Horace Havermeyer collection, New York, New York. Reproduced in Hamilton, op. cit., Plate 25), painted mostly in a garden, and representing a young woman seated and a little girl standing, her back to the observer, in front of an iron grating, which separates them from a railway cut. According to this historian: "This was the largest painting Manet had executed up to this time and either wholly or in great part out of doors and to that extent it was evidence of his acceptance of the working methods of the younger Impressionists, especially Manet and Renoir, who for some time had been painting figure subjects of considerable size in the open air." This same writer believes that Manet's Women in the Garden (1866, Louvre, Paris, France) and Renoir's Lise (1868, Essen Folkwang Museum, Essen, Germany) are the first large figure compositions painted entirely in the outdoors. Although the details of the relationship of Manet with Monet and Renoir, up to this time, are obscure, it is known that in the summer of 1874 Manet and Renoir visited Monet at Argenteuil and all three painted in Monet's garden. Hamilton, op. cit., p. 176.

¹Alfred H. Barr, Jr., Roberta M. Fansler, et al., American Art Portfolios (New York: Raymond & Raymond, Inc., 1936), p. 22.

true that in 1859 Manet had declared his acceptance of the fundamental principle of realism as it had been proclaimed four years earlier by Courbet:¹ ". . . to represent the customs, the ideas, the traits of my time as I perceive them - in a word to create a living art . . . ,"² the realism of Manet was essentially one of externals. He had never been a "documentary painter" like Glackens, Sloan, Shinn, Luks, or even Henri. The art historian who has made a definitive study of Manet and his works makes the following evaluation of his contribution to modern realism: "If Manet's genius could be reduced to a formula, it might be stated as his gift for extracting from the undifferentiated visual whole of everyday life just those aspects which we see and feel are qualitatively 'modern' rather than chronologically 'contemporary.' "³

Nevertheless, Manet had painted frequently the people and the scenes about him, as evidenced in the following canvases, as well as in many others: The Absinthe Drinker,⁴ a ragpicker by profession, who used to visit the

¹Hamilton, op. cit., p. 23.

²Marcel Zahar, Gustave Courbet, trans., D. J. Wilton (New York: Harper & Bros., 1950), p. 10.

³Hamilton, op. cit., p. 280.

⁴1859, Ny Carlsberg Glyptotek, Copenhagen, Denmark. Reproduced in Ibid., Plate 1.

Louvre galleries and whose picturesque, dilapidated costume had caught the artist's fancy; The Luncheon,¹ depicting a young man standing before a table littered with the remains of a meal, with an old man behind the table, a servant in the background, and a cat washing itself to the left--accents and characteristics of everyday life; The Laundress,² showing a familiar scene, a woman wringing out the wash and a child steadying itself by clinging to the tub; The Opera Ball,³ depicting the foyer of the opera house crowded with men and women in fancy dress and evening clothes; and The Bar at the Folies-Bergères,⁴ a study of a barmaid standing at the counter and apparently engaged in conversation with a man whose reflection is seen in the mirror behind her.

This emphasis upon everyday people and life was accordingly in keeping with the ideals of Hals, Velasquez, and Goya--themselves observers of life, painters, who, as stated previously, had strongly influenced Manet, and whose work furnished a point of departure for Glackens, Luks, Shinn, Sloan, and Henri. The latter, who had introduced

¹1868-69, Bayerische Staatsgemalde, Sammlugen, Munich, Germany. Reproduced in Ibid., Plate 15.

²1874, Barnes Foundation, Merion, Pennsylvania. Reproduced in Ibid., Plate 27.

³1874, Horace Havermyer Collection. Reproduced in Ibid., Plate 30.

⁴1882, Courtauld Institute, London, England. Reproduced in Ibid., Plate 39.

Manet to the other four artists and who was probably the strongest influence during the early years of their painting careers, himself, believed that "the most vital of art of all times has its roots firmly implanted in the soil of life."¹ Therefore, he stressed the importance of the artist's "going directly to the life and milieu he knew best for his material,"² and he constantly spoke of painting as "an art for life's sake."³ All of the aforementioned American artists advocated a relevancy of art to life and particularly to certain aspects of life which academic art had neglected.⁴ Henri imbued them with the creed of "life," convincing them that expressing the vitality and richness of the American scene was worthy of being an artistic credo. Henri's intellectual impetus, which was to transform this Philadelphia group into an American school of realism, was assuredly only part of the story. The tradition of realism handed down by Thomas Eakins through Thomas Anschutz also had some effect upon these men. Glackens, himself, spoke of Eakins as a "genius,"

¹Read, op. cit., p. 7.

²"Henri and His Pupils," Pictures on Exhibit, VIII (April, 1946), 14.

³Helen Appleton Read (ed.), Robert Henri and Five of His Pupils. Catalogue of an exhibition at the Century Association, New York, New York, April 5 - June 1, 1946, p. 3.

⁴Fred J. Ringel (ed.), America as Americans See It (New York: Harcourt, Brace & Co., 1932), p. 253.

and Henri made strong references to his significant creative ability.¹ Moreover, their own close contact with reality through their newspaper work served as a very important element in their artistic development. Consequently, they had come close to actuality at the outset and had long made use of a vigorous idiom in depicting it. What distinguished them, therefore, was the fact that they were realists, and this was so, because they were temperamentally equipped by experience and training to be realists.

Highly significant is the fact that these men were the first in this country to draw their inspiration from modern city life in all its phases, not only fashionable and decorative aspects but the seamy side as well.² Glackens, Luks, Shinn, and Sloan, possessed a healthy and lively interest in city-life, sought to capture, in its moving poignancy, the color and variety of life in Washington Square and Union Square, in the tenderloin section, the East Side, the parks, the waterfronts, and the like, of New York City. They discovered, as one critic pointed out: "the humor, pathos, violence, and poetry of the city and captured these in pictorial terms that echoed the

¹Walter Pach, "The Eight Then and Now," The Art News, XLII (January 1-14, 1944), 25.

²This Is Our City. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, March 11 - April 13, 1941, p. 2.

warmth and sentiment of their attitude."¹ Accordingly, these men took as their credo the aesthetic richness of everyday American life, and sought to make their subjects vivid and irresistible through their fidelity to simple, common fact.

In studying the work of Glackens during his so-called "Dark Period," one encounters in it only a modified form of realism. It differed essentially from the stark realism of Sloan and Luks. While these two loved to depict the rough-and-tumble of New York's lower East Side, the saloons, the alley-ways, the side-streets, the gutters, the backyards, the El, the Bowery, portraying the sordidness, garishness and unhappy side--affecting their subjects with an almost romantic love of the excitement of city life--Glackens, on the other hand, consistently, preferred to portray a cheerful rather than a drab reality. Accordingly, while Luks painted such canvases as The Spielers² (Plate XV), with its East Side children dancing in the street, with their dingy skirts, shoes run down at the heels; Little

¹John I. H. Baur (ed.), Revolution and Tradition in American Art (New York: The Brooklyn Institute of Arts and Sciences, 1951), p. 15.

²1905, Phillips Academy, Addison Gallery of American Art, Andover, Massachusetts.



George Luks: THE SPIELERS

Madonna¹ (Plate XVI), portraying a tattered youngster embracing her torn rag-made doll, seated in a sordid and dreary-looking alley-way--which, together with the former, excellently exemplifies Luks' love of depicting children of Manhattan's poorer classes; Houston Street, New York,² with its slum-ridden skyline as a background to its hordes of peddlers, pushcarts, shopping housewives with their ragamuffin children, littered streets, and the like; and while Sloan concentrated on such subjects as East Entrance, City Hall, Philadelphia,³ with its hurried confusion of horse-drawn wagons, carriages, trolleys and crowds, with Philadelphia's well-known landmark of City Hall as a background; Sixth Avenue and 30th Street,⁴ with its corner tavern, pushcart peddlers, drabby-looking shops, and its lower class throngs coming and going; Three A.M.,⁵ with its dingy gas-lit bedroom, coal-fed stove, grimy and dismal-looking

¹1905, Phillips Academy, Addison Gallery of American Art, Andover, Massachusetts.

²Undated, the Newark Museum, Newark, New Jersey.

³1901, Estate of John Sloan, New York, New York. Reproduced in Goodrich, John Sloan, p. 15.

⁴1907, Collection of Mr. and Mrs. Jacob Rand, New York, New York. Reproduced in Ibid., p. 25.

⁵1909, Philadelphia Museum of Art, Philadelphia, Pennsylvania. Reproduced in Ibid., p. 28.



George Luks: LITTLE MADONNA

walls--that the artist had observed in his night vigils at his window on West 23rd Street¹--Glackens preferred rather to depict public parks and gardens, cafés and restaurants, ice-skating rinks, dance-halls and the like. In studying such a work as Outside the Guttenberg Race Track² (Plate XVII), with its leisurely atmosphere of horses, merry-go-round, tents, and the like, one encounters a factor herein which is to characterize much of Glackens' work throughout his career: namely, the tendency to portray pleasant, gay, and elegant aspects of life. This is the tendency encountered, for example, in Circus Parade,³ with its elephants, horses, and happy festive mood; in Outdoor Theatre, Paris,⁴ with its girl performers dancing enthusiastically before crowds of onlookers; Hammerstein's Roof Garden,⁵ with its spectators captivated by the activities of a female tight-rope walker; Under the Trees, Luxembourg Gardens,⁶ with its people relaxing in one of Paris' favorite

¹John Sloan (ed.), John Sloan Retrospective Exhibition. Catalogue of an exhibition of works by John Sloan at the Phillips Academy, Addison Gallery of American Art, Andover, Massachusetts, May, 1943, p. 20.

²1897, Collection of Ira Glackens.

³Dated before 1895, Collection of Ira Glackens.

⁴c.1895, Collection of the C. W. Kraushaar Galleries.

⁵1901, Whitney Museum of American Art, New York, New York.

⁶c.1904, Collection of Ira Glackens.



William J. Glackens: OUTSIDE THE GUTTENBERG RACE TRACK

park-grounds; Roller-Skating Rink,¹ with its carefree atmosphere of skaters gliding leisurely over the ice; Café de la Paix,² with its Frenchmen seated at a table comfortably observing the passing promenade, and the like.

It is only in certain works produced during his career as artist-reporter and illustrator, that one encounters the "Ash-Can" phase of Glackens' art. One finds, for example, in such drawings as Patriots in the Making,³ Far from the Fresh-Air Farm,⁴ and others, a great wealth of vivid and penetrating observation, revealing his ability to portray that which was common, everyday and universal, affected by poverty, drabness and commonplace, and yet, significantly, perceiving its essential humanity. In general, Glackens was never very much interested in the social and moral ideals of realism, and, in this respect, he was essentially like Manet. If Glackens sought his subject matter along New York's lower East Side, it was because its people made good copy. They seemed to him

¹c.1905, Collection of Ira Glackens.

²1906, Collection of Ira Glackens.

³Wash drawing with pencil heightened with orange, yellow, and brown. 1907, Collection of Mrs. Albert Lee, South Norwalk, Connecticut. Reproduced in Collier's, XLIX (July 6, 1907), 6.

⁴Wash drawing with pencil, 1911, Collection of Ira Glackens. Reproduced in Collier's, XLVII (July 8, 1911), 6.

less conventional and more spontaneous, rich in humor, gay, and carefree, full of human interest, and possessive of a "joy of living."¹

Glackens was a lover of life in the broad materialistic sense of the phrase. It was this factor that caused one critic to comment some time ago, that "one can't imagine Glackens mortifying the flesh for the sake of an unworldly ideal," adding that, "rather it amused and delighted him to live wholly in the current moment."² Moreover, he never depended upon literary or sentimental sources of appeal. He infused the truth of life in his work, getting it there with simplicity and intimate fragrance. Furthermore, Glackens not only viewed the 'nineties and the turn of the century with a fresh and youthful eye, but left a pleasing record of his time. Not only did he catch the spirit of the near past through which he lived and observed, but chronicled significantly the realistic aspects of the world about him. Many of his pictures have an added value in that they portray, so truly, different periods of American life. The tempo of living, costumes, customs, and types are all there. It was this that caused one critic to point out that "one feels transported back to the nineties and the early years of the century gazing at

¹Louis Baur, "The Message of Proletaire," The Bookman, XXXIV (December, 1911), 410.

²Frankenstein, op. cit., p. 22.

his paintings,"¹ while another critic referred to Glackens' pictures as essentially "documents of life,"² and another spoke of them as possessing "a certain nostalgic quality,"³ while still another source, bearing in mind the invariably pleasant character of his works, referred to them as "reminders of an amiable world at present in eclipse."⁴

Characteristic of Glackens' so-called "Dark Period" was his tendency to employ a restricted palette with its emphasis upon neutral greys, blues, blacks, greens, and browns, which colors, however, were skillfully handled to yield harmonious combinations and to contribute to the effect of reality and power. Moreover, he developed a manner of using paint wherein he was able to obtain convincing effects by subtle means, with an interest in simplification of representative detail, which is carried to the extreme. In considering such a work as Study in White,⁵ one encounters a number of factors which are typical of his work throughout this period. This canvas, Glackens'

¹Elizabeth E. Poe, "City Fortunate to View Glackens Art Exhibition," The Times-Herald (Washington, D. C.), January 28, 1940, Section C, p. 8.

²Walter Pach, "Manet and Modern American Art," The Craftsman, XVII (February, 1910), 483.

³Frankenstein, op. cit., p. 22.

⁴Francis, op. cit., p. 35.

⁵1889, Collection of the C. W. Kraushaar Galleries.

earliest known work,¹ painted when he was only nineteen years of age, somewhat Whistlerian in its treatment of neutral greys and whitish hues, already reflects the artist's interest in a restricted tonal scheme. Although predominantly grey in its tonal scheme, the canvas is made harmonious through the introduction of muted red and madder hues here and there. Painted with decisive and emphatic brushstrokes, it also forecasts his advocacy of simplification of representative detail, and his tendency to simplify drawing to the point of generalization. One is confronted here with a tendency which Glackens was to exploit in later years: a fondness for introducing arrangements of still-life which, by the turn of the century, he was to use, sometimes as accessory, sometimes as backgrounds. During his so-called "Light Period," they gave him a means of introducing those contrasts of vivid color which delighted his eye.

It was not, however, until the mid and later 'nineties that Glackens produced such pictures as Bal Bullier,² Bridge Over the Seine,³ Outside the Guttenberg Race Track,⁴

¹The Fourth Annual Memorial Exhibition of the Paintings of William Glackens. Catalogue of a memorial exhibition of works by William J. Glackens, at the home of Mrs. William J. Glackens, New York, New York, November 6 - December 6, 1942. (Pages and entries not numbered.)

²1895, Collection of the C. W. Kraushaar Galleries.

³c.1895, Collection of the C. W. Kraushaar Galleries.

⁴1897, Collection of Ira Glackens.

The Ermine Muff,¹ and others--some of which were painted in Paris--and which, although dark in tone, are nevertheless, marked by an immediacy of significant vitality. An important work of this group is the Bal Bullier² (Plate XVIII), which, with its rather loose treatment, scattered composition, and dark tonality, is somewhat reminiscent of Manet's Ballet Espagnol³ (Plate XIX). With its many people dancing, while rows of spectators are ranged behind them, Glackens' canvas reveals a feeling for movement that is expressive and accompanied by an effective organization of compositional masses. The picture itself is based upon a harmony of darkly conceived hues--greys, blacks, blues, greens, and whites--all of which are conceived in relationship to the exceedingly dark black-umber ground. Darker in tone than Manet's Ballet Espagnol, it possesses, nevertheless, the latter's feeling for illuminated form. Moreover, like the Frenchman's work, it is broadly brushed in visible strokes, vigorous, incisive, bold, and direct in the application of pigment. Again, somewhat indicative of Manet's Hals-Velasquez-like manner is the tendency to indicate areas of color which are the great constructional planes of the form. But where the Frenchman has indicated interstices

¹Undated, Collection of C. W. Kraushaar Galleries.

²Painted in Paris in 1895, according to letter to author from Ira Glackens, October 18, 1954.

³1862, Phillips Memorial Gallery, Washington, D. C.



William J. Glackens: BAL BULLIER



Edouard Manet: LE BALLET ESPAGNOL

of clearly illuminated color here and there, Glackens has resolved himself to the use of neutral greys and powerful whitish hues in the light areas.

Less known is The Country Fair¹ (Plate XX), whose incisiveness of broad technical handling and the emphatic use of white and grey-lavender tonalities, recall similar qualities in Luks' Houston Street, New York (Plate XXI). Especially effective in both works is the feeling for light which, achieved largely through accented tonal intensities, is more forcefully realized in Glackens' canvas. Also expressive in both pictures is the skillful placement of tonal shapes, silhouetted against their backgrounds, which insure further spatial clarity. However, Glackens' pre-occupation with figures whose attitudes are more variant and his preference for shapes that are less voluptuous and more graceful in character are tendencies which contrast markedly with Luks' arrangement. Furthermore, Glackens' use of moderately heavy pigment which, although used broadly and with vigor, also differs from Luks' use of color. The latter's use of pigment is not only heavier in substance, but almost staccato-like in handling.

In this respect, Glackens' artistic expression is more closely related to that of Shinn and Sloan. In

¹Undated, the Brooklyn Museum.



William J. Glackens: THE COUNTRY FAIR



George Luks: HOUSTON STREET, NEW YORK

comparing, for example, Hammerstein's Roof Garden (Plate XXII) with Shinn's London Hippodrome¹ (Plate XXIII), one encounters a similar preference for graceful and elegant curvilinear shapes, that are variant in character, and a moderately heavy manipulation of pigment. Effective in both canvases is the skillful conception of an informal compositional arrangement in which the figures are portrayed in casual and relaxed attitudes as they observe the theatrical activities before them. Also significant in both works is the effective repetition of curvilinear patterns which, together with pictorial elements that are more angular in character and are made variant by occasional suggestions of translucent tonalities, contribute to the total effect of a harmoniously balanced composition. However, Glackens' rather subtle lighting and his somewhat more monochromatic handling of color is noticeably in contrast to Shinn's characteristic use of dramatic illumination and a color range that is more extensive and richer in key.

In such works as East River from Brooklyn,² Tugboat with Lighter,³ The Drive, Central Park,⁴ Central Park,

¹1902, Art Institute, Chicago, Illinois.

²1902, Collection of Robert Graham, New York, New York.

³1904, Collection of Ira Glackens.

⁴1905, the Cleveland Museum of Art, Cleveland, Ohio.



William J. Glackens: HAMMERSTEIN'S ROOF GARDEN



Everett Shinn: THE HIPPODROME, LONDON

Winter,¹ and others, Glackens concentrated upon the portrayal of various segments of New York City and its vicinity. Well-known is The Drive, Central Park (Plate XXIV), with its powerful black and white character, brushed briskly and directly, with a minimum amount of underpainting. Its black-umber tree trunks and greenish-blue foliage stand out effectively in silhouette against the lighter variations of these hues found in the shrubbery, oaks and maples in the background. All this forms an effective pattern with the muted blues, blacks, mauves, browns, and yellows of the carriages, horses, people, and benches, which make up the composition. These tendencies recall somewhat similar preferences found in the work of Sloan at this time. In comparing, for example, the latter's Picnic Grounds² (Plate XXV), with the above canvas by Glackens, one encounters not only occasional indications of vivid and vibrant color, which insure further balance to the somewhat limited color range, but also an interest in silhouetting large tonal shapes against their backgrounds so as to insure further clarity in the arrangement of the compositional structure.

¹c.1905, the Metropolitan Museum of Art, New York, New York. This canvas won the Grand Prix at the Paris Exposition in 1937. The Diplome du Grand Prix discerné à William J. Glackens is in the possession of Ira Glackens. It is signed with rubber stamps by Le Commissaire General, le Ministre du Commerce, et le President du Jury Superieur, 25, novembre, 1937.

²1906, the Whitney Museum of American Art.



William J. Glackens: THE DRIVE, CENTRAL PARK



John Sloan: THE PICNIC GROUNDS

While Sloan's treatment of light tonal masses is more emphatic than that of Glackens, and while his handling of spatial divisions is more broadly indicated, there is, nevertheless, invested in both canvases, a feeling for balance and harmony that is skillful and logical in conception.

In The Drive, Central Park, Glackens' use of a few clear colors, which he significantly harmonized with his dark areas and accents, reflects a tendency which characterizes much of the later work of his "Dark Period," as encountered in such canvases as his Cap Noir, Saint-Pierre,¹ Park on the River² (Plate XXVI), and others.

Glackens' interest in portraiture reveals the same preference for a somewhat restricted palette whose colors were similarly applied with a direct, bold, and emphatic brush technique. In such works as Portrait of Charles FitzGerald³ (Plate XXVII), Portrait of a Musician,⁴ Portrait of the Artist's Wife,⁵ and others, his handling of textural variations, and flowing brushwork is as skillful and as dexterous as the technical harmonies found in

¹1903, Collection of Ira Glackens.

²1905, the Brooklyn Museum.

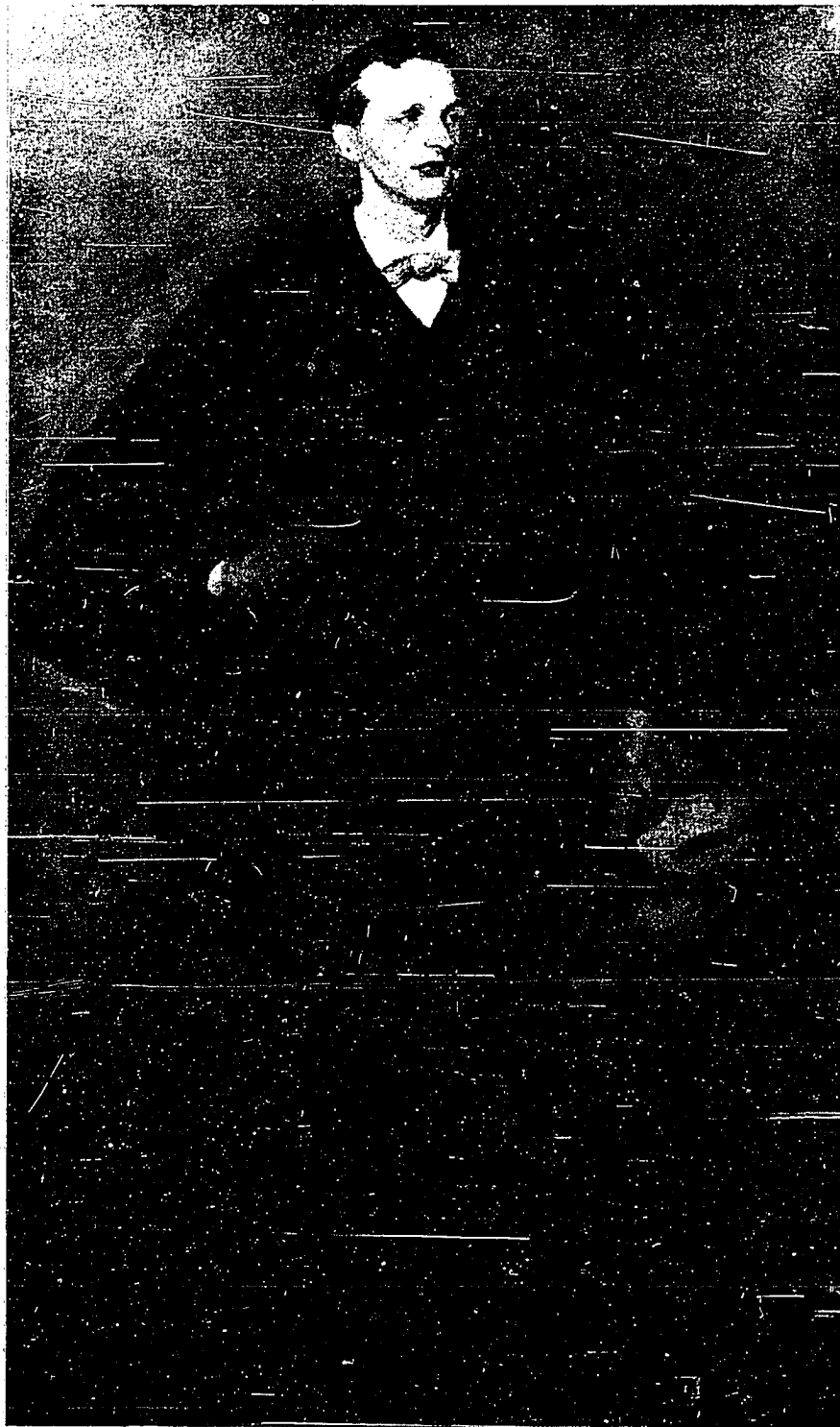
³Undated, Collection of Mr. and Mrs. Charles FitzGerald, Sidmouth, England.

⁴c.1903, Collection of Ira Glackens.

⁵1904, Collection of Ira Glackens.



William J. Glackens: PARK ON THE RIVER



William J. Glackens: PORTRAIT OF CHARLES FITZGERALD

the works of John Singer Sargent, William M. Chase, Irving Wiles, and other portraitists. In comparing, for example, Glackens' first named portrait with Sargent's Portrait of Alfred Wertheimer¹ (Plate XXVIII), one encounters a similar interest in fluid manipulation of pigment, and the same concern for crisp textural qualities indicated broadly and with an economy of effort. But while Sargent characteristically affected his canvas with an opaque use of color, Glackens, on the other hand, indicated the essential planes of his work in tonalities that are both opaque and translucent.

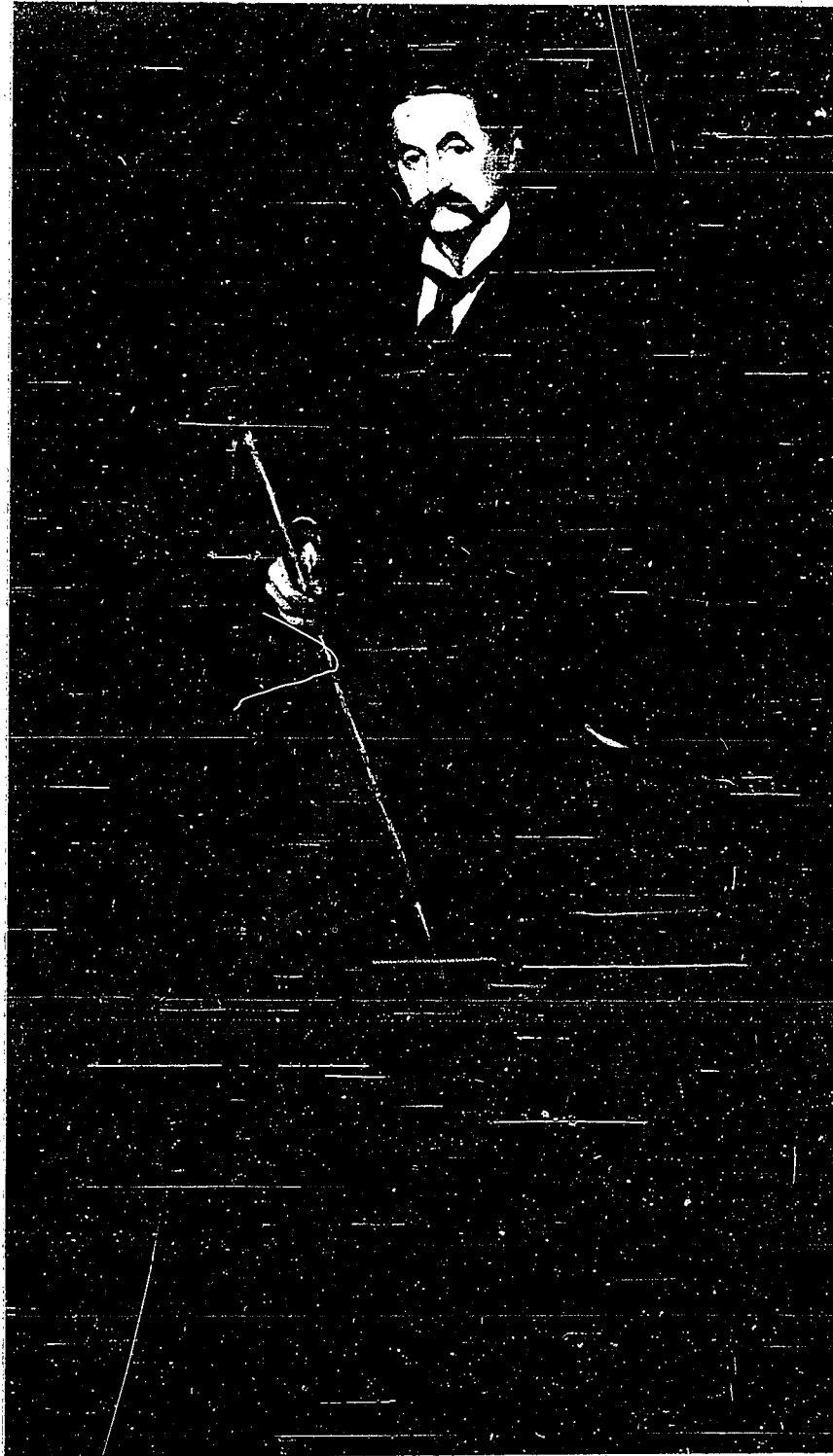
In this respect, Glackens is closer to the manner of Chase and Wiles, who similarly preferred a combined use of luminous and opaque tones. This tendency, encountered in many of Glackens' works during this period, is not infrequently demonstrated even in canvases in which tonal arrangements are predominantly made up of blacks and umber-greys. This is seen, for example, in his Portrait of a Musician (Plate XXIX), which, like Chase's Lady in Black² (Plate XXX), although restricted somewhat to a neutral grey and black color range, has in its dark areas much of the translucent qualities encountered in the shadows of the face.

¹1898, National Gallery, London, England.

²1888, the Metropolitan Museum of Art.



John S. Sargent: PORTRAIT OF ALFRED WERTHEIMER



William J. Glackens: PORTRAIT OF A MUSICIAN



William M. Chase: LADY IN BLACK

In many of his portraits, Glackens affected not only a skillful integration of contrasting color harmonies but he was also able to depict his figural subjects in pictorial settings that are as effective in organization as the arrangements of George W. Bellows. Glackens' Portrait of the Artist's Wife (Plate XXXI), for example, possesses much of the simplicity, balance, and compactness found in Bellows' Emma in Purple Dress¹ (Plate XXXII). Significantly, in both works, the great interest maintained in the attainment of textural variations, the emphasis upon a broad and expressive handling of light and dark tonal areas, and the preference for line that is sweeping and undulating in character--are qualities which not only add to the total effect of a harmonious and skillfully balanced composition but also demonstrate ability to resolve problems of organization with a logical completeness. Although Bellows employed a richer and more vibrant assortment of hues in conceiving his portrait arrangement, Glackens, dependent upon a less intensive range of colors, was able to harmonize significantly, nevertheless, his variant color modulations with his sense of design.

Generally speaking, Glackens never hurried the development of his paintings. They were the subject of

¹Undated, Collection of Mrs. George W. Bellows, New York, New York.



William J. Glackens: PORTRAIT OF THE ARTIST'S WIFE



George W. Bellows: EMMA IN PURPLE

sketches, study, contemplation, experimentation, and revision. The sketchiness of the work of this early period, affected by a vivid, summary brush technique, with its emphasis upon broadly and vigorously applied pigment, may mislead as to his methods. These works are sketchy because they enter in that manner into the spirit of his compositions. Many of his paintings were developed as a result of numerous drawings and sketches, and according to Everett Shinn:

At the end of a working day, his studio was literally covered with them. These were done with lightning speed and repeated many times, until he became so familiar with his subjects that he could place them into his pictures without even referring to the sketches. Often I entered his studio to find him painting on canvas, oblivious to the sketches that lay forgotten under his feet He made his drawings to work out problems in line and form; and it was this unconscious unaffected striving for truth that endowed his work with such penetrating power and rugged beauty.¹

Sloan recalled how Glackens, frequently, would make the same drawing over scores of times because he was never satisfied.² Mahonri Young, who also knew him well, remembers that Glackens' drawings were often done with a short, stubby pencil, very frequently on brown wrapping paper, which he preferred, and very often on the back of

¹Everett Shinn, "Glackens as an Illustrator," The American Artist, IX (November, 1945), 22.

²Sloan, The Gist of Art, p. 82.

sample wall papers.¹ Some of these preparatory drawings were executed in wash and tempera, others in charcoal, pastel, or carbon pencil, and sometimes he mixed methods in which all of these appear in one drawing. An example may be cited by the gouache drawing, The Drive, Central Park,² which Glackens developed as a preparatory sketch for the canvas of the same title. Executed in black, grey, and white opaque washes, and some pencil, it is probably one of many sketches in various media by means of which he ultimately achieved the finished painting. Significantly, the tonality of the drawing itself suggests the restricted color range characteristic of Glackens' "Dark Period" with its emphasis upon low-keyed harmonies.

His significant skill as a draughtsman and his great love for drawing, he retained throughout his career. Frequently, many of his drawings were developed for pure enjoyment. Edward Finley Boyd, a close friend of Glackens, recalls one instance when a number of artists were spending the summer of 1906 at Chezy-sur-Marne, and:

. . . among them the late Alfy Maurer, and Mr. and Mrs. Glackens who came out to see him from Paris. While we were sitting in front of a café talking, Glackens made a drawing of Maurer, standing. Glackens' pencil went

¹Author's interview with Mr. Mahonri Young, New York, New York, November 8, 1954.

²1905, Cleveland Museum of Art. The painting of the same title is in the same collection.

down one side of the paper and up the other, a most amazing drawing and a real portrait. That was 48 years ago, but I have never forgotten his uncanny skill and speed.¹

Glackens was to continue working in this manner until approximately the middle of the first decade of the new century, when transitional tendencies were to make their appearance in his canvases, flowering ultimately into the full bloom of his so-called "Light Period." After viewing a retrospective exhibition of Glackens' work, in which examples of his "Dark Period" figured importantly, a celebrated critic commented that: "Indeed, there is so much swift beauty in the work of this 'dark phase,' that one feels almost a loathness to proceed on into the splendor of the 'light.'" ² Much the same viewpoint was expressed by another critic who saw in these works "a rare distinction of style," adding that although these canvases are "dark in color," they are, nevertheless, "lively in character,"³ while another source referred to these works as "full of the exuberance of life."⁴ As

¹Letter from Edward Finley Boyd, Saugatuck, Connecticut, to Mrs. Charles Prendergast, Westport, Connecticut, November 13, 1954. This letter is now in the possession of the author.

²Edward Alden Jewell, "Glackens Memorial at the Whitney," The New York Times, December 18, 1938, Section IX, p. 11.

³Jane Watson, "Work of Glackens on View at Corcoran," The Washington Post, January 28, 1940, Section VIII, p. 6.

⁴O'Connor, Jr., op. cit., p. 274.

will be shown later, the transition from his "Dark Period" into his "Light" was, although gradual, an inevitable one; it was essentially a development from an early phase into one that was "more consonant with the aspiration of his maturing nature."¹ It represented the sensitive and integrated development of an artist who was intent upon seeking the colorful aspects of life expressed in glowing, vibrant, and luminous terms, and in so doing, he was significantly stretching the boundaries of his aesthetic development.

¹Edward Alden Jewell, "Glackens Memorial at the Whitney," The New York Times, December 18, 1938, Section IX, p. 11.

CHAPTER V

THE ARTIST DURING HIS "TRANSITIONAL PERIOD"

It was not until about the middle of the first decade of the new century that Glackens gave signs of moving away from his "dark" manner. He began to abandon his limited palette with its restricted range of greys, blues, greens, browns, and blacks, and to forsake his interest in low-keyed harmonies which he had indicated with a broad, vigorously incisive, and direct handling of the brush. As has already been shown, during his "Dark Period," although his color had been on the dark side, it had been occasionally broken by flashes of white and suggestions of crimson and ochre yellows which, with increasing facility, he had been able to work into the plastic structure of his compositions. He was almost thirty-five years of age when tendencies in a new direction became evident in his work. His manner of painting became more suave and solid and the bravura of earlier canvases was partially substituted by an ardent search for the plastic. His brush strokes became less obtrusive but he retained, nevertheless, a modified form of bravura of surface quality. Then, gradually, his whole palette

began to lighten; his color range became broader, more extensive, and richer in substance. By degrees, he became imbued with the ideal of glowing, vibrant, luminous study of form in color. As an art critic and a close friend of Glackens pointed out recently: "Those expectant, searching, apparently tireless eyes saw too much color in life for him to interpret unless he could evolve a palette that was equal to the task."¹ Thus, Glackens entered into what may be referred to as the "Transitional Period" of his artistic development--a phase wherein one encounters a retention of certain tendencies characteristic of his "Dark" manner--which are made harmonious with certain features that are to be typical of subsequent "Light Period."

In studying Glackens' development during this "Transitional Period," one finds in his work partially implicit tendencies that were intrinsically in conflict with his earlier manner--and which theoretical pulls were essentially responsible for the gradual and somewhat slow movement away from the "Dark" phase of his development. As will be shown later, it was Glackens' discovery of Renoir, particularly certain tendencies of color that characterized the Frenchman's manner of the early 'eighties

¹Forbes Watson, "William James Glackens," The One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 15 - March 13, 1955, p. 126.

that absorbed his interest and which made the evolvement of this transition complex. Also assertive, toward the close of this "Transitional Period," were certain qualities reminiscent of the art of Monet. As will be made apparent later, although Glackens was, to some degree, inspired by these tendencies, such influences were, as one critic pointed out some years later, "assimilated by him in a manner that was highly personal and significant."¹

It is important to note here that when Glackens discovered Impressionism during the first decade of the present century, the tendencies of Luminism were already fairly well recognized in America. Indeed, from the middle 'eighties onward and through the early years of the new century, Impressionism evolved as a dominant and important artistic development, claiming many significant adherents and achieving great popularity in this country.

The advent of Impressionism has been interpreted by many scholars as a momentous reflection of the age. One social historian points out that its principles have "strongly marked the novel, the short story, the poem, the drama, the statue, the symphony." As for its fundamental premise, the same historian discerns that "Impressionism was based upon a philosophy of change" as it recorded "the flitting sensations of an ever changing

¹Margaret Breuning, "Comprehensive View of William Glackens," The Art Digest, XXIII (January 1, 1949), 12.

world." The new industrial life, with its accompanying political, social, and religious aspects, had resulted from science and inventions and these "all contribute to the rush of changing impressions." Hence, in reality, the dominance of Impressionism in American art was the outcome of this new industrial life. Impressionism was also a revolt against tyranny as it sought freer and fuller expression of artistic vision. This social critic also saw in Impressionism broader social significance than in the earlier art which was dominated by technical formulae.¹

Hamlin Garland, enthusiastic champion of Impressionism, also sought to reconcile it with the times. He particularly pointed out that the generous display of Impressionistic paintings at the Columbian Exposition of 1893 revealed the tremendous growth and acceptance of the movement as a part of the new era.²

Art critics and historians have also stressed how Impressionism was the logical conclusion of the post-Civil War period. The latter was not only a period of rapid change and development but it also showed the more insistent influence of Europe upon America. The uncertainty of life

¹Louis Weinberg, "Current Impressionism," The New Republic, II (March 6, 1915), 124-125.

²Garland, op. cit., p. 122.

in the United States following the great conflict caused artists to turn toward Europe more than ever before, for both inspiration and technical training. Furthermore, the tremendous developments in the means of travel and communication and the remarkable improvements in printing and engraving served to promote closer contact between Americans and European culture and especially to give Americans a very stimulating idea of European art. Hence, American interest was aroused and influenced by almost all that Europe had to teach. Accordingly, the latter part of the nineteenth century saw French Impressionism as an artistic development which particularly fascinated American artists.¹

Such men as Theodore Robinson, John H. Twachtman, Childe Hassam, J. Alden Weir, and others--American pioneers in Luminism--expressed their new vision with much inspiration from the French Impressionists but they were able to work out significantly for themselves the craftsman problem of handling. Robinson, probably the earliest American Impressionist, had studied under Monet at Giverny and had developed under the latter's influence. When Robinson returned to the United States, he applied the Impressionist theories and, thus, he was among the first to use full light and clear color. Although he died before he reached

¹Cf., Leland B. Baldwin, The Stream of American History (New York: Richard R. Smith Publishing Co., 1952), II, 356-360.

full maturity, he had paved the way for the future of Impressionism in the United States, and according to one art critic, Robinson occupies the same place in American Impressionism that William Morris Hunt does as "an apostle of the Barbizon masters."¹

Despite the fact that he constantly denied the French influence in his work,² Childe Hassam has been designated by several art historians as the artist who "more faithfully assimilated both the spirit and technical procedures of Impressionism than any other American painter."³ He followed directly Monet's method, and he was the foremost exponent of Monet-Impressionism in the United States. In an effort to classify him in the history of art, at the time of his death, one critic said that Hassam had succeeded in doing oftener and better what Monet had tried to do with color.⁴ Hassam was no mere imitator, however. He developed a "broken" color technique of his own, a juxtaposition of primaries in parallel streaks, stripes,

¹Eliot Clark, "Theodore Robinson: A Pioneer American Impressionist," Scribner's Magazine, LXX (December, 1921), 764.

²"Transition. Died: Childe Hassam," Newsweek, VI (September 7, 1935), 38-39.

³Mather, Jr., Morey, Henderson, op. cit., p. 129.

⁴"Childe Hassam," The New York Times, August 28, 1935, p. 17.

and commas. He did not seek the maximum of luminosity as most Impressionists but, rather, at least in his early period, lightness without painting too near to white.¹

J. Alden Weir was another artist who altered and adapted elements of French Impressionism to serve his own individuality as a painter. His work was so attuned to the subtlety of out-of-door effects that his canvases were entirely Impressionistic, yet conservatively so.²

The first teacher to bring the theories and methods of Impressionism before art students in the United States was John H. Twachtman. His earlier training had been at Munich and, before 1880, his work was dominated by his association with Duveneck.³ However, under the influence of the French plein-air school, Twachtman's color gradually became brighter and clearer, and his broad, slow brush-strokes split into quick dashes and abbreviated strokes. Monet's later period fascinated Twachtman, and he fell under the influence of the Frenchman so completely that, like the latter, he eventually suppressed depth almost

¹"Studio Talk," The International Studio, XXIX (September, 1906), 267.

²"Julian Alden Weir, Painter Dies," The New York Times, December 9, 1919, p. 17.

³Eliot Clark, John H. Twachtman (New York: Frederick Fairfield Sherman, 1924), pp. 29-30.

entirely in favor of scintillating surface effect.¹

Hardly to be classified as an American Impressionist is Mary Cassatt, since she spent the greater part of her life in France where she was a student and colleague of the leaders of the Impressionist school.² However, her contribution to French Impressionism, both as a painter and as a patron, have given her high rank in the history of art. An admirer of Degas, although not a pupil of his, she stands with him, apart from Manet, Monet, Pissarro, and others. She is regarded as an Impressionist only in the high key and luminosity of color which characterizes her work.

Other Americans who mastered the techniques of Impressionism or who were sympathetic to or influenced by it and who abetted the firm establishment of the movement in this country were Richard E. Miller, Frederick C. Friesseke, Robert Reid, William M. Chase, Jonas Lie, and Ernest Lawson. Each of these sensibly developed his own individual techniques, preferring principles to procedures. While many of these men had already reached their artistic maturity by the turn of the century, the affirmative qualities of Glackens' development toward Impressionism were, as shall

¹Wolfgang Born, American Landscape Painting (New Haven: Yale University Press, 1948), p. 179.

²"The Work of Mary Cassatt," Arts and Decoration, XVII (September, 1922), 377.

be shown, to assert themselves, significantly, only toward the close of the first decade of the present century.

As stated earlier, it was Renoir's artistic development of the early 1880's that fascinated Glackens and it was essentially the Frenchman's color qualities of that period that he admired. Such influence, however, was directed by Glackens into an artistic expression which became, at once, personal and individual. It is interesting to note that Renoir, himself, had similarly evolved from an earlier manner, a mode of expression which revealed his great admiration for the art of Courbet, Corot, and the Velasquez-Goya tradition. Just prior to the appearance of Impressionistic tendencies in his work, Renoir made use of Manet's simplifications and the latter's technique of broad and vigorously manipulated brushwork,¹ although he endowed such work with a richer color range and a feeling for higher-keyed harmonies. The latter qualities were to become much more emphatic when Renoir entered his Impressionistic phase of development, during the 'seventies.² Although his work was Impressionistic, he never sacrificed form for the study of light and he never suppressed depth for the sake of glittering surface effect. He developed a preference for high-keyed, light, and luminous

¹Rosamund Frost, Pierre Auguste Renoir (New York: The Hyperion Press, 1944), p. 7.

²Milton S. Fox (ed.), Pierre Auguste Renoir (New York: Harry N. Abrams, Inc., 1953), (pages are not numbered).

tonalities, and sought glowing and limpid color effects. He only partially employed a perceptible technique of visible brushwork and, accordingly, his use of rapid touches of dots, commas, and short fleeting suggestions of prismatic hues was balanced by areas of canvas that were more uniformly painted.

Indeed, except during his late period, Renoir was never enamoured by the rough textural qualities that characterized much of the work of his Impressionist colleagues and associates.¹ During the years, 1881-1882, Renoir visited Italy, where he was able to study the artistic products of the Venetian masters of the Cinquecento, but his development at this time was more decisively influenced by his contact with the frescoes of Pompeii and the works in that medium by Raphael.² In a letter written in 1881 to Madame L. Charpentier, a former patron, he made known his great admiration and fascination for the color qualities he encountered in the frescoes of Pompeii and those of Raphael.³ He was

¹Daniel Wildenstein (ed.), Renoir. Catalogue of an exhibition of works by Pierre Auguste Renoir at the Wildenstein Galleries, New York, New York, March 23 - April 29, 1950, pp. 10-12.

²Albert André, Renoir (Paris: Georges Crés et Cie., no date of publication), p. 35.

³Three years earlier, Madame L. Charpentier had commissioned Renoir to paint the portraits of herself and her two children and dog. This resulted in the canvas which is presently in the Metropolitan Museum of Art, Michel Drucker, Renoir (Paris: Editions Pierre Tisné, 1944), pp. 131-132.

especially delighted here with the fullness and brightness of color, the rich, warm, assertive hues, the pronounced consistancy of a color range that was not limited merely because of the study of the effects of light.¹ As a result of this Italian sojourn, Renoir evolved a manner of painting characterized by a preference for such bright and vivid colors as orange-reds, violet-crimson, ochre-yellows, purple blues, and terre-vertes, indicated with a dry, enamel-like surface quality.² Within this style, he was to incorporate certain tendencies of the French eighteenth century traditions which caught his fancy--notably, that of non-realistic painting of flesh, modelling of form in full light, and the use of ornamental linear rhythms. Cezanne also exerted an important influence upon Renoir at this time, discernible in the latter's use of hatchings of color for purposes of drawing and modelling, whereupon the brushstrokes themselves (organized as patches of color) function as planes in the organization of the canvas.³ As a result of such influences, although he never gave up Impressionism entirely, Renoir came to consider the tendencies of Luminism as too limiting. Indeed, in 1883, he had confided in Vollard:

¹Francois Fosca, Renoir (Paris: F. Rieder et Cie., 1923), p. 23.

²Andre, op. cit., p. 35.

³Albert C. Barnes, The Art in Painting (3d ed.; New York: Harcourt, Brace & Co., 1937), p. 314.

I had wrung Impressionism dry, and I finally came to the conclusion that I knew neither how to paint nor how to draw. In a word, Impressionism was a blind alley, as far as I was concerned. . . . If the painter works directly from nature, he ultimately looks for nothing but momentary effects; he does not try to compose, and soon he gets monotonous.¹

As will be shown, Glackens was to absorb, through a selective process, some of these coloristic tendencies of the Renoir manner of the early 'eighties and the Frenchman's feeling for light. These tendencies are encountered in Glackens' artistic development during his "Transitional Period," which qualities guided him subsequently toward the full fruition which was realized in his "Light Period."

The change from Glackens' early manner was a slow and gradual process. It was hardly apparent at first, but, by 1906, there was a faint indication of the course he was to take. By 1908, glowing, vibrant, and luminous qualities were already discernible in his work. With his artistic output of 1909, there was no longer any doubt as to the direction he was following. Finally, by 1910, the transition to his "Light Period" had been completed.

Chez Mouquin² (Plate XXXIII), painted in 1905, and one of Glackens' best known works, is perhaps the earliest canvas in which suggestions of some of the new qualities

¹Ambroise Vollard, La Vie et l'oeuvre de Pierre-Auguste Renoir (Paris: Chez Ambroise Vollard, 1919), p. 28.

²1905, the Art Institute, Chicago, Illinois.



William J. Glackens: CHEZ MOUQUIN

manifest themselves. In picturing Mouquin's, a fashionable and highly popular restaurant during the early decades of the present century, now non-existent, Glackens painted a convivial double portrait of his very close friend, Jim Moore, and a professional model seated before a mirror that reflects the colorful assemblage of the room. Commenting on this picture, one recent art critic observed: "It is a moment of a leisurely and elegant past that is no more and will not return except through the sensitive perception of a great artist."¹ Here, Glackens modelled the elaborately attired figure of the young woman and the head of Moore with a strong feeling for luminous pigment that casts its glow on the background and table as well. Somewhat reminiscent of his early period is the vigorous, incisive, and broad brushwork, especially discernible in the treatment of the woman's dress and her coat draped over a chair in the foreground.

This canvas, with its dominant casual note and its deft technical handling, recalls similar qualities encountered in Manet's *Bar at the Folies-Bergères*² (Plate XXXIV). In both works, the painters exploited to the utmost their ability in indicating the various textural

¹Margaret Breuning, "Comprehensive View of William Glackens," *The Art Digest*, XXII (January 1, 1949), 12.

²1882, Courtauld Institute, London, England.



Edouard Manet: BAR AT THE FOLIES-BERGERES

qualities of bottles, glasses, flowers, cloth, and the like. Moreover, the skillful juxtaposition of these colorful notes add to the vividly conceived pictorial arrangement, which is made harmonious through the idea of reconstructing, as reflections, accented intensities of color and variations of tone in the mirrored background. However, while both painters affected their works with a broad and generalized use of color, Glackens preferred a less vivid color range, which he made harmonious through the use of variant shades of neutral greys, mauve-blues, pearly-whites, strengthened by areas of black and umber-brown, and occasional touches of crimson-red, vivid blue, and vibrant green. While Manet conceived his arrangement in almost full light, Glackens, on the other hand, resolved himself to the use of some chiaroscuro, which served to emphasize the compactness and rhythmical fluidity of his design.

In 1906, Glackens produced three canvases, all of which were painted as a result of his sojourn abroad during that year, and which show his movement away from his early manner. Luxembourg Gardens¹ (Plate XXXV), the best known of the group--with its men, women, and children airing themselves before the historically famous

¹1906, the Corcoran Gallery of Art, Washington, D. C. The picture of the same title and painted about the same time, in the collection of the Wichita Art Museum, the University of Wichita, Wichita, Kansas, is similar in treatment, feeling for light and color, and differs only as regards arrangement.



William J. Glackens: LUXEMBURG GARDENS

Luxembourg Palace, beneath tall oak and maple trees, heavily-laden with green, green-blue, and yellow-green foliage, with umber-black tree trunks, light ochre ground, and tall black iron picket fence silhouetted against the sienna and ochre colored palace building--is heavily penetrated by a flow of light which envelops the romping children and their seated parents and guardians. When this picture was shown at the Fifteenth Biennial Exhibition of the Corcoran Gallery of Art, in Washington, D. C. in 1937, a prominent art critic regarded it as "one of the most emphatic high spots of this large, diverse, and necessarily conglomerate shows."¹

Somewhat similar in its powerful organization of light as well as in its retention of a lingering interest in subdued color is his Chateau Thierry,² painted near the Marne River, in the summer of 1906, and depicting among others, the figures of Glackens, his wife, and their very close friend, "Alfy" H. Maurer, in bathing attire. Significantly, here, is the vigorous flow of light that encompasses the entire right foreground and middle distance, painted with light ochre, sienna, and yellow hues, and

¹Edward Alden Jewell, "A Nation-Wide Survey," The New York Times, April 4, 1937, Section X, p. 9. It was from this exhibition that the Corcoran Gallery of Art, through its William A. Clark Art Fund, acquired this painting.

²1906, Collection of Ira Glackens.

affected by a lightness of brushing. The luminous notes of this forward area are reflected, to some degree, upon the semi-nude bodies of the bathers, the nearby cafe figures, and the various types of shrubbery in the adjacent locality. Reminiscent of his "Dark Period," and used as a means of harmonizing the restricted range of his palette, is the tendency to suggest touches of crimson, orange-reds, and bay-yellows in shawls, hats, and other pieces of apparel, in the roofs, ledges, and mouldings of buildings, in shrubbery, areas of ground, and in other segments of landscape.

In Buen Retiro, Madrid¹ (Plate XXXVI), painted in 1906, further development is encountered, for almost the entire area of the compositional arrangement is flooded with light, while the background itself is indicated in subdued tones. This work, painted by the artist, in the early summer of the above year,² depicts the crowded gardens of the Buen Retiro, one of Madrid's most popular park grounds. Interestingly, Glackens' canvas possesses certain qualities seen in Manet's La Musique aux Tuilleries³ (Plate XXXVII). Although more vigorously brushed and

¹Owned anonymously, New York, New York.

²Letter to author from Ira Glackens, March 16, 1955.
31862, National Gallery, London, England.



William J. Glackens: BUEN RETIRO, MADRID



Edouard Manet: LA MUSIQUE AUX TUILERIES

technically looser in treatment, Glackens' picture reveals the same preoccupation with high-keyed tonality and accented intensities of value. Moreover, in both works, light and shadow, indicated at emphatic points with a fluidity of handling, are affected, in general, by a broadness of conception. Furthermore, both painters have hardly concerned themselves with careful finish. They have retained a crispness of structural form which is softened only in the middle ground and in the distance, thus insuring a feeling for depth. Also discernible is the tendency to indicate the various background forms in a broad, summary, abbreviated fashion, which in Glackens' canvas is affected by a more direct and incisive handling. In addition, while Manet depicted his people in mantles, cloaks, crinolines, silk hats, and frock coats of generally bright hue, Glackens, on the other hand, painted his figures in mantillas, straw and lace poke bonnets, ruffled blouses, and the like, in colors that are generally subdued, with white, mauve-grey, blue, black, ochre, and orange predominating.

In 1908, Glackens painted Julia with Books.¹ From this time onward, his canvases exhibited tendencies of higher keyed tonalities and greater fullness of rich limpid, and glowing color. The above named canvas--

¹1908, Collection of Ira Glackens.

vivid and luminous in its harmonious range of hues and vigorous in its spontaneous and direct handling of the brush--displays features of color not previously seen in so extreme a form. One recalls that in his work, up to now, his use of rich, strong color was reserved only for notes of suggested vividness, employed in very limited sections of his pictures as a basis for harmonizing the restricted range of his somewhat neutral palette. In the canvas, Julia with Books, the vivid areas of ochre-yellow hues, suggestions of mauve and green in the background, the reddish-brown hair of the seated young girl, attired in a crimson-red sweater and light yellow straw hat with white and orange-red floral ornaments--are colors which, although indicated in full richness, are nevertheless treated in a generalized and broad sense.

The following year, when Glackens continued creating works in this direction, heightening his sense of light further and widening his color range more extensively to include brighter prismatic hues, there was no longer any question as to the course he was following. Accordingly, from the time that he painted such pictures as Wickford Beach¹, Girl with Yellow Stockings², and others, the trend in the direction of a luminous,

¹1909, Collection of Ira Glackens.

²Ibid.

variegated, and more extensive palette was unbroken. In the first named canvas, painted in southeastern Rhode Island, off the Narragansett Bay, in the summer of 1909,¹ almost the entire gamut of the palette of Glackens' "Light Period" is evident. Furthermore, virtually the entire circular bay is bathed in the warm light of the afternoon sun, while the variant application of the pigment itself--ranging from the smooth brushing of the unbroken sky, the more vigorously painted rocks and surf in the foreground, and finally the fluid, loose, and broad treatment of the foliage on the distant promontory--are tendencies to be encountered frequently in many of his works of the following period.

Similarly luminous in its glowing, vivid, and vibrant study of form in color is The Girl with Yellow Stockings. This is also brushed variously and in generalized broad areas of color. Significant here is the shimmering light of the cool richness of the sleeveless white blouse which reflects opalescent hues on the face, arms, and adjoining table with vivid green cloth, and areas of the warmly painted background.

Finally, in 1910, when Glackens painted Nude with Apple,² Washington Square, Winter,³ and other canvases,

¹Letter to author from Ira Glackens, August 16, 1954.

²1910, Collection of Ira Glackens.

³1910, the Barnes Foundation.

his transitional development came to a close and he was to enter the final phase of his artistic growth. In both pictures, he exploited all the possibilities of attaining luminous and glowing color, employing full and clear lighting as much as possible, and variegating, to an effective degree, the handling of pigment in various forms, extending from transparent washes of color, thick and thin impasto, and visible and smooth brushwork. In Nude with Apple (PlateXXXVIII), one of his best known works of this period, the arrangement of the subject itself offered Glackens a significant opportunity of attaining striking contrasts in the modulation of rich, limpid color; of infusing powerful luminous and effective textural qualities in the treatment of flesh, cloth, fruit, porcelain, and the like; and of creating harmonious and striking patterns in the wallpaper of the background.

Less known, but similarly flooded almost entirely in full and glowing light and likewise comprehensive and highly variant in color range is Washington Square, Winter. When the latter was exhibited three years after it had been painted, it fascinated one critic by its "opulence . . . shrinkage of space, where leafless trees reveal all the stir and motion of city life around the Square."¹ As

¹"William Glackens' Out-of-Door Work," The Brooklyn Daily Eagle, March 24, 1913, Section I, p. 10.



William J. Glackens: NUDE WITH APPLE

will be shown later, although some of these qualities are somewhat reminiscent of Renoir's artistic development of the early 1880's, distinguishable tendencies incorporated within these properties differentiate the artistic expression of Glackens from Renoir's productions of the latter's middle period. As has been indicated through a gradual and evolutionary process, many of the qualities encountered in Nude with Apple and Washington Square, Winter, are tendencies which were merely suggested in earlier canvases, made much more apparent in his artistic products of 1908, reached fuller realization in the following year, and finally blossomed entirely at the close of the first decade of the new century. Thus, as will be seen, Glackens' full flowering and maturation in his artistic development was to be reached only during his "Light Period" which encompassed almost three decades and, therefore, the remaining years of his life.

Although the work that Glackens produced at the close of the first decade of the present century is a key to the artistic character of his "Light Period," his concept of color, of light, and of compositional arrangement, is to become more complex, more extensive, and accordingly more expressive of his growing artistic development. Throughout his "Light Period," however, as was intimated in certain transitional canvases, his interest

was preoccupied by a love for composing with masses of glowing, limpid, vibrant color, and the fullness of scintillating light. Moreover, he was to continue throughout these years, his preference for pleasant, gay, and elegant themes, to which repertoire, as shall be seen, he was to add a number of new subjects.

CHAPTER VI

THE ARTIST DURING HIS "LIGHT PERIOD"

Glackens' great interest in the study of light and its effect upon color absorbed him immensely and was even to increase in degree, as shown by the fact that throughout the late 'twenties and early 'thirties he produced canvases more luminously intense than he had painted at any other time. Effects of strong contrasts of light and shade are hardly encountered in works of this period, since the study of chiaroscuro scarcely interested him. What particularly engrossed him was the full play of light upon form and especially the warm effects of sun-suffused color. His choice of subject matter--dominated by an emphasis upon outdoor themes, made somewhat variant by a preference for nudes, still-life, and certain figural arrangements painted indoors--afforded him the opportunity to exploit his interest to the utmost. Indeed, frequently, one encounters canvases of this period which portray figural groups, portraits, still-lives, and nudes produced indoors which he painted with high keyed tonalities and limpid, glowing qualities--tendencies which were only made possible through the study of luminous effects of the warm sunlight that had penetrated the windows of his studio and home.

One finds this tendency inherent, for example, in such a work as The Family Group,¹ one of Glackens' best known works, painted in full and vibrant color, with its depiction of a complex grouping of portrait figures, enveloped in the brilliant and intense light of the afternoon sun, as it flooded the living room of his home at 23 Fifth Avenue, New York City, where he lived with his family, at the time. Another example, demonstrating this tendency, is Little Girl in Green,² painted in transparent washes of color, and whose modulations are made iridescent through the effect of clear and warm lighting which bathes the figure and background almost in its entirety. These qualities are somewhat similarly encountered in Child in Chinese Costume,³ a portrait of Glackens' daughter, Lenna, at the age of seven; in Flowerpiece,⁴ highly effective in its study of variant, brilliant color, flecked by the light of the sun; and in Semi-Nude Girl Against Red Sofa,⁵ vigorously brushed, broad in its treatment of rich, vivid color, and affected by an unaccented evenness of brilliant luminosity.

¹1910-1913, Collection of Ira Glackens.

²Undated, Helen Dill Collection, the Denver Art Museum, Denver, Colorado.

³1920, Collection of Ira Glackens.

⁴1933, Collection of the National Academy of Design, New York, New York.

⁵Undated, Collection of Miss Violet de Mazia, Merion, Pennsylvania.

While glowing and luminous qualities are inherently characteristic of his indoor arrangements during this period, his feeling for radiant and sparkling light is more intensely apparent in his beach scenes, landscapes, parks, and other outdoor work which afforded him the full-range of open-air luminosity that he so desired. Out-of-doors, he was able to study the sun-filled atmosphere in all its fullness, brilliance, and intensity, which permitted him the use of a palette broader and more extensive in its range of hues. Although for him the world was "teeming with light, color, and movement," as one critic concluded some time ago,¹ Glackens differed from Monet, Pissarro, and other Impressionists, in that he never made light dissolve his feeling for form, space, and textural qualities; and consequently, he never gave up or sacrificed these qualities for the study of the fleeting and momentary beauty of light alone. Assuredly, light was a determining factor in Glackens' study of color, but he never permitted light to destroy form, space, and pattern. His structural perception of form and his crisp sense of design and pattern were never altered for the sake of increasing his feeling for brilliant and sparkling light.

Moreover, unlike Renoir, who preferred soft contours which almost melt into their backgrounds, Glackens saw, as

¹Forbes Watson, "William Glackens," Arts and Decoration, XIV (December, 1920), 103.

one art historian has indicated, "good solid forms which you could touch."¹ For example, in comparing Glackens' Parade, Washington Square² (Plate XXXIX), with Renoir's Moulin de la Galette³ (Plate XL), one finds that while contours of Glackens' forms are not characterized by any marked sharpness or hardness, they retain, nevertheless, a certain crispness and firmness which contrasts with the Frenchman's more subtle approach to the problem of structural form. While both painters demonstrate an interest in effects of shimmering sunlight and are expressive in their handling of lost and found contours, Glackens is more definite and more crisp in his manner of juxtaposing intensely light and dark areas. Interestingly, this somewhat crisp and firm quality which insured solidity and structural compactness in his work, was retained by Glackens throughout the time of his artistic development.

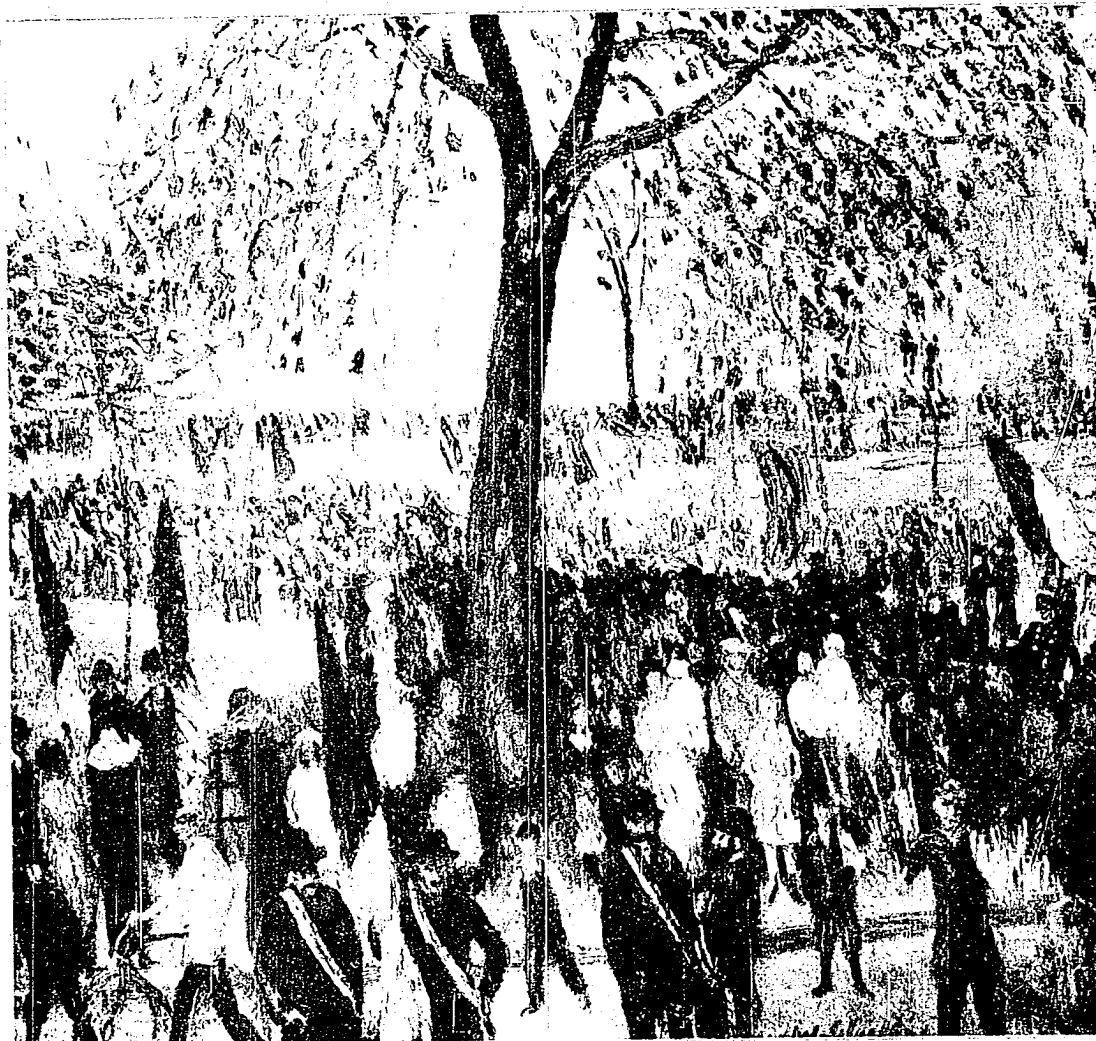
Despite the fact that Glackens painted many significant and well-known canvases during the early phase of his artistic development, he was known "to sneer at his early work."⁴ He was inclined to "look with a sour eye" upon

¹Born, op. cit., p. 184.

²1912, Whitney Museum of American Art.

³1876, Louvre, Paris, France.

⁴Letter to author from Ira Glackens, August 24, 1954.



William J. Glackens: PARADE, WASHINGTON SQUARE



Pierre Auguste Renoir: MOULIN DE LA GALETTE

his early pictures and he even "condemned them."¹ Mahonri Young, who knew him well, recalls how "Glack" used to comment to him during the middle 'twenties on how he hated dark pictures, referring to some of his early work as sooty, dusty, and without light and color.² At one time, when a group of colleagues and friends presumed to admire one of his dark pictures, he immediately remarked: "It's mud, life isn't like that!"³

It was essentially because of Glackens' ultimate hatred of "dark pictures" that he concentrated upon producing such canvases as Mahone Bay,⁴ Girl in Black and White,⁵ Bathers at Bellport,⁶ Bathers, Ile Adam,⁷ Fête du Suquet,⁸ The Headlands, Rockport,⁹ and many others. The

¹Salpeter, op. cit., p. 87.

²Author's interview with Mr. Mahonri Young, November 8, 1954.

³Salpeter, op. cit., p. 87.

⁴1910, the F. M. Hall Collection, University of Nebraska Art Galleries, University of Nebraska, Lincoln, Nebraska.

⁵1914, the Whitney Museum of American Art.

⁶1916, Phillips Memorial Gallery. This is the second of two canvases bearing the same title, the first having been painted in 1913, and is in the Collection of Ira Glackens.

⁷1927, Collection of Mrs. Alan G. Lehman, Pittsburgh, Pennsylvania.

⁸1931, the Whitney Museum of American Art.

⁹1936-1938, Collection of Ira Glackens.

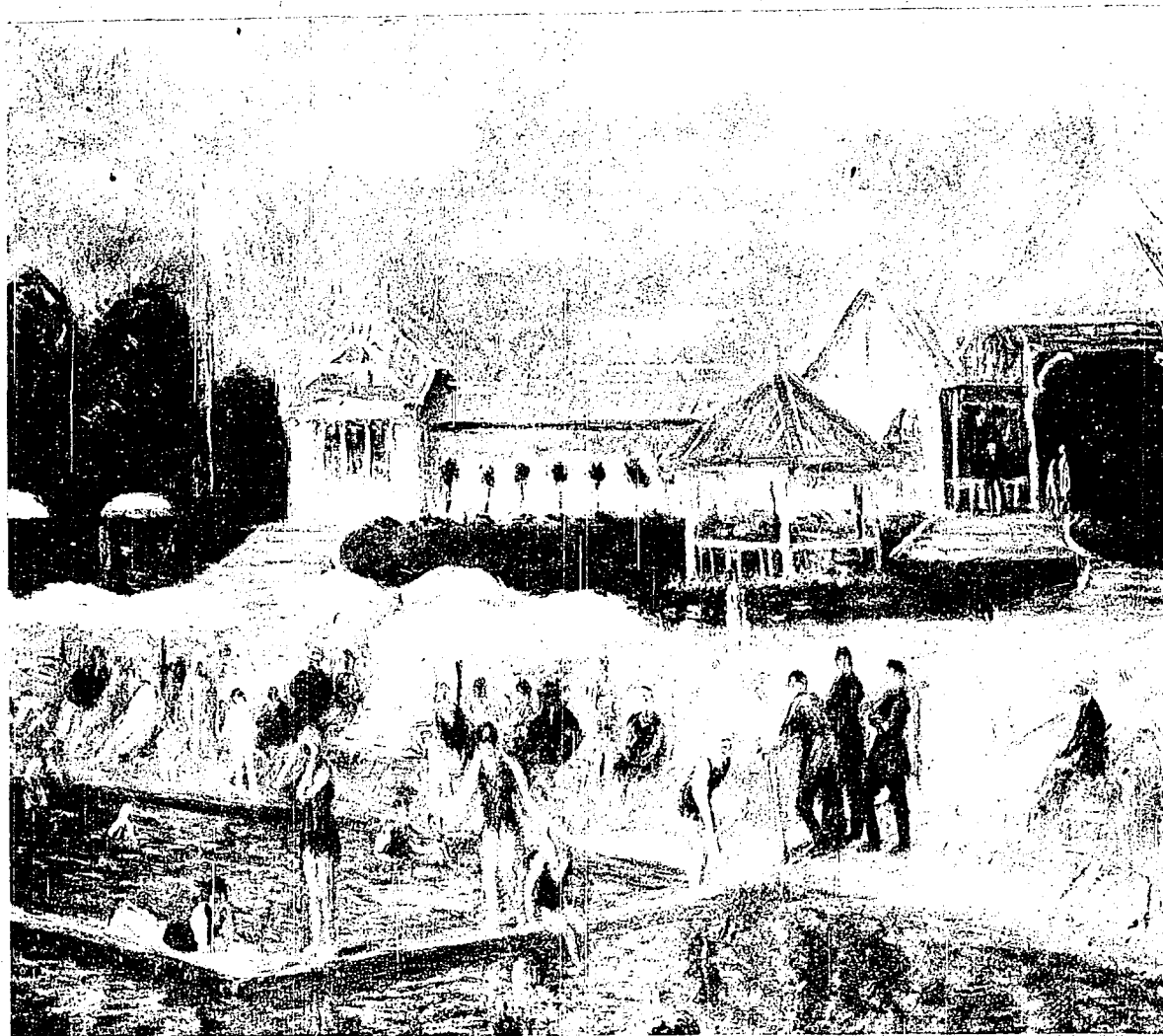
first of these, Mahone Bay, one of his best known works, painted off the southeastern coast of Nova Scotia, near Lunenburg in 1910,¹ is flooded with the full shimmering light of the summer sun and painted with broken brushwork, somewhat reminiscent of the manner of Monet. Girl in Black and White is portrayed in full and limpid light, glowing qualities which are reflected harmoniously on the sofa, table, and background. Bathers at Bellport, painted on Long Island, off the Great South Bay, facing Fire Island, has brilliant open-air luminosity and is further marked by an unaccented evenness of light and color. Bathers, Ile Adam (Plate XLI), which Glackens painted on the Oise River, a short distance from Paris, in the summer of 1927,² excellently exemplifies the greater range of lucent qualities he reached during the late 'twenties and early 'thirties, and which tendencies are similarly encountered in Fête du Suquet (Plate XLII), which he painted in Cannes in the summer of 1931.³ The Headlands, Rockport, one of Glackens' last works, painted off the northeastern coast of Massachusetts, a short distance from Cape Ann, in 1936-1938,⁴ illustrates his return to a somewhat less intense lighting.

¹Letter to author from Ira Glackens, August 16, 1954.

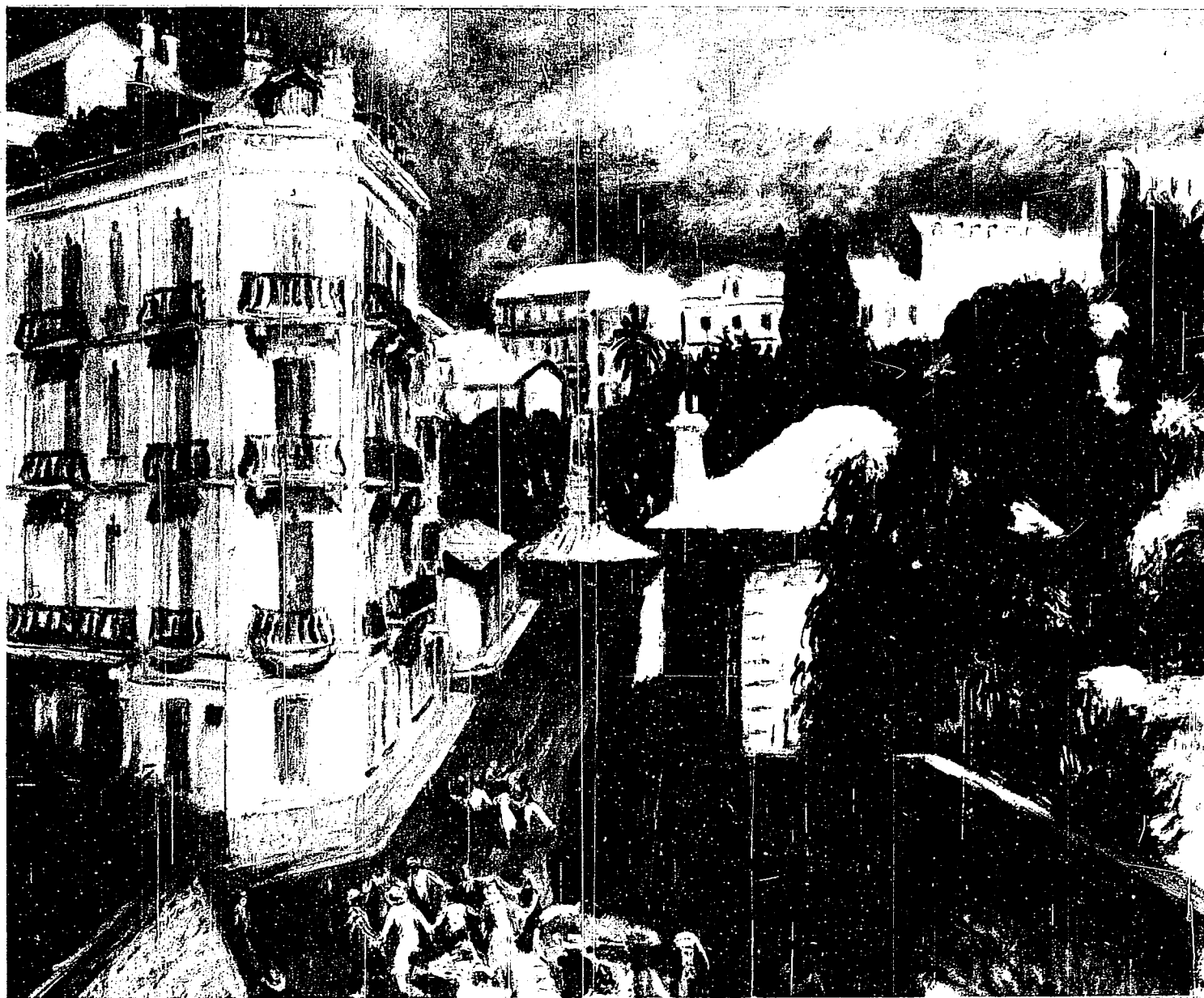
²Ibid.

³Ibid.

⁴Ibid.



William J. Glackens: BATHERS, ILE ADAM



William J. Glackens: FÊTE DU SUQUET

As has been shown, Glackens' great interest in the study of light, particularly the full and scintillating light of the sun, absorbed him throughout his "Light Period," and, consequently, dominated this phase of his artistic development. Indeed, one critic concluded that during this period, Glackens was "even more the sun worshiper than was the experimental Monet who watched and painted the changing effects upon a haystack of the rising, ascendant and declining sun."¹ After viewing Glackens' retrospective memorial exhibition at the Whitney Museum of American Art in 1938, wherein the works of his "Light Period" figured prominently, another critic reported that, from the close of the first decade of the present century onward, "the art of Glackens is ceaselessly at high noon. On the beach at summer, in the south of France, or in his studio, the painter gave himself over to a luxuriant vision."² Like other qualities encountered in the prolific body of work which marked Glackens' career, this "luxuriant vision," which becomes intrinsically apparent when studying his work in retrospect, is characteristic of his significant ever-maturing artistic growth.

Glackens' technique during his "Light Period" was somewhat diversified in character. His manner of handling

¹Salpeter, op. cit., p. 87.

²Jerome Klein, "Whitney Museum Opens a Memorial Exhibit," The New York Post, December 17, 1938, p. 14.

pigment was especially varied during the early phase of this period, but later became more uniform in tendency. He continued, to some degree, his use of visible, direct spontaneous brushwork, as in Bellport Regatta,¹ but now the handling of pigment was less broad and covered smaller areas. Sometimes, he painted thinly and in washes and frequently such lightness of brushing was used to indicate the skies of his landscapes, his beach and other outdoor themes, the backgrounds of his figure studies and the like, as indicated in Vence,² Girl in Flowered Hat,³ and many other works.

Not infrequently, as in Italian Parade,⁴ Captain's Pier,⁵ and New Castle, New Hampshire,⁶ and other canvases, his use of a vigorously direct and heavy manipulation of pigment in terms of dots, commas, and dashes, made variant by occasional hatches of color, he could be as expressive in technique as Childe Hassam. For example, in comparing the handling of pigment in his Captain's Pier with Hassam's

¹1913, Collection of Ira Glackens.

²c.1925, Collection of Ira Glackens.

³Undated, the Barnes Foundation.

⁴c.1912, Collection of Ira Glackens.

⁵Undated, Collection of Misses Nelle E. and Mary Mullen, Merion, Pennsylvania.

⁶1909, Collection of Ira Glackens.

Sunny Blue Sea,¹ one encounters a similar interest in thick mosaic-like touches of color brushed incisively and almost staccato-like in effect. However, while both painters exploited to the utmost, the attainment of luminous, rich, and opulent color, one finds that Glackens preferred a less minute web of chromatic hues and made use of a harmony of color that was more general and broader in its conception.

Occasionally, as shown in Sledding, Central Park,² and Descending from the Bus,³ he resorted to the use of thick and thin impasto, at times indicated with the palette knife, at other times with the brush, but it appears that this tendency of painting never really appealed to him, since he employed it infrequently. Sometimes, although not frequently, by means of glazing and underpainting, he achieved glowing, limpid, and luminous effects. These qualities are especially apparent in such canvases as Kay Laurell⁴ and Washington Square.⁵ Significantly, Glackens

¹1913, Smithsonian Institute, Washington, D. C. Reproduced in Nathaniel Pousetts-Dart, Childe Hassam (New York: Frederick A. Stokes Company, 1922). No page or plate number.

²1912, Collection of Ira Glackens.

³c.1930, Collection of Ira Glackens.

⁴Undated, Collection of Misses Nelle E. and Mary Mullen.

⁵Undated, Collection of Mr. and Mrs. Sydney Levyne, Pikesville, Maryland.

employed many of these tendencies on one canvas, a practice encountered especially in the works of the early years of the period. The Green Car,¹ Summer House,² and Pier at Blue Point,³ as well as other pictures, demonstrate this practice. This variant technique gave his work a fresh, lively, and brisk quality. Later, he was to achieve this same quality in canvases more uniformly painted.

In much of Glackens' work, however, and especially from the later years of the second decade of the present century onward, when he painted such canvases as The Garden,⁴ The Promenade⁵ (Plate XLIII), At the Beach⁶ (Plate XLIV), and others, one encounters a preference for moderately heavy smooth painting. Although this manner of painting was more uniform than previously, he was able to continue achieving lustrous, glowing effects, qualities which he sought throughout this late period. In all his work, however, there is a freedom of handling and a love for fresh, brisk technical qualities affected by a warmth and immediacy of approach.

¹1912, the Metropolitan Museum of Art.

²Undated, Collection of Misses Nelle E. and Mary Mullen.

³Undated, Columbus Gallery of Fine Arts, Columbus, Ohio.

⁴1917, the Barnes Foundation.

⁵1927, the Detroit Institute of Arts, Detroit, Michigan.

⁶Undated, the Newark Museum, Newark, New Jersey.



William J. Glackens: THE PROMENADE



William J. Glackens: AT THE BEACH

As a colorist, Glackens has been regarded as one of the most significant of his time. A short time prior to the artist's death, one critic referred to him as "one of our outstanding colorists" and added that in his work "even white flowers take on at times a positive sultriness."¹ Sometime later, when a retrospective memorial exhibition of Glackens' work was shown at the Carnegie Institute in Pittsburgh, another reviewer commented:

The Glackens who is known to us . . . bathes in color as if it were something tangible, like a liquid pool. He dazzles with reds and blues, he glitters like sun in the eyes The sheer sensuous joy of color for its own sake . . . makes these pictures emotional experiences, quite apart from their subjects.²

When this same exhibition was shown in Washington, D. C., at the Corcoran Gallery of Art, one year later, another critic concluded: "Glackens had significant color secrets of his own and he has left them as a heritage of his paintings."³

In studying Glackens' development at this time, it becomes obvious that one of the dominant characteristics

¹Howard Devree, "A Reviewer's Notebook," The New York Times, January 10, 1937, Section X, p. 10.

²Jeanette Jena, "Works of William Glackens Go On Display at Carnegie," The Pittsburgh Post-Gazette, February 2, 1939, p. 9.

³Elizabeth E. Poe, "City Fortunate to View Glackens Art Exhibition," The Times-Herald (Washington, D. C.), January 28, 1940, Section C, p. 8.

of his work was a preference for rich, vibrant, and glowing color affected by scintillating light which made it possible for him to exploit the full range of a highly extensive and variegated palette. Such development, however, was made somewhat variant because of his early reliance upon a diversified technique and the change in lucent intensity which affected his work during the late 'twenties and early 'thirties. His well-known Family Group and Mahone Bay, for example, painted during the early years of this period--intensely brilliant and radiant in color--contrast noticeably with the less intense color range encountered in such works produced during the late 'twenties and early 'thirties as Fête du Suquet and Bathers at Ile Adam. But from about 1935 onward, a fluctuation is noticeable in his work as indicated in such canvases as The Soda Fountain,¹ Bouquet in Quimper Pitcher,² and others, wherein a return to the greater fullness of color and a deeper brilliancy becomes apparent. In all the works of this period, however, the characteristic glowing, limpid, and luminous qualities are retained.

It was essentially the intensity of the color range itself that varied somewhat during this period, since

¹1935, the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

²1937, Collection of Ira Glackens.

Glackens' palette continued, nevertheless, to remain extensive and broad. During his entire "Light Period," his palette was dominated by a preference for ochre-yellows, bay-yellows, violet-crimsons, purple-blues, vivid greens, terre-vertes, and violet hues. In The Breakfast Porch,¹ for example, the background is brushed vigorously with rich sienna and ochre-yellow hues made harmonious with the broad notes of vivid green in the shutters and the white and violet hues of the window, while the table itself is painted with wide strokes of brilliant orange-red. In Yellow Bath House and Sailboats,² the vibrant yellow hues of the large beach-house at the left contrast effectively with the opalescent violet-blue notes of the water and the lighter variation of the latter hues in the sky.

In 1915, when Glackens painted Beach at Blue Point,³ he produced a work brilliant in its prismatic range of yellows, greens, ochres, and blues. In such indoor works as his Nude of 1924,⁴ Flowers in White Vase,⁵ and Girl in

¹1925, Collection of Mrs. Jane Hall Cooper, Spreckelsville, Maui, Hawaii.

²Undated, Collection of Mr. and Mrs. Sidney Levyne.

³c.1915, Collection of Ira Glackens.

⁴Collection of Ira Glackens.

⁵c.1925, Collection of Mr. and Mrs. Leon Kroll, New York, New York.

Red Hat,¹ he was able to retain this preference for harmoniously varied prismatic colors. In the first named canvas, for example, one of Glackens' best known pictures, the earth-green door and the mauve-crimson wallpaper which form the background are in harmonious relation with the vivid green draperies of the chair and the opulescent hues of the young girl's nude body. Also striking in color is the small Flowers in White Vase with its roses of vivid crimson and violet-red hues which colors are enriched further by the lavender notes of the lilacs and the broadly painted white vase--all of which are set against a mauve-crimson background. In Girl with Red Hat, the entire canvas is a harmony of bay-yellow, crimson-red, and violet-blue hues.

Glackens' preference for a palette dominated by orange-reds, ochre-yellows, violet-crimsons, viridians, terre-vertes, and mauves, essentially relates him to Renoir, who had, as shown earlier, similarly evolved a color range of corresponding extent and of analogous properties during the early 'eighties after his Italian sojourn. But while Glackens' color range somewhat resembles that of Renoir, his manner of indicating color in a generalized and broad sense is distinctively in contrast with the Frenchman's preference for painting with a fluid web of color fibers

¹Undated, Collection of William H. Bender, Jr., New York, New York.

dissolved in a chromatic fabric. One need but compare closely related works by Glackens with canvases by Renoir to discern this distinction. For example, when Glackens painted such typical works as The Garden,¹ Outdoor Restaurant,² and The Seine at Samois³ (Plate XLV), he achieved an integration of contrasting color harmonies that is as skillful in conception as Renoir's Noirmoutier⁴ (Plate XLVI), Le Poire d'Angleterre,⁵ and The Seine at Chatou⁶ (Plate XLVII). But while both painters demonstrate ability for investing their canvases with shimmering effects of opulent color, one finds that the Frenchman's color modulations are more minutely indicated and are more extensively variegated. Furthermore, in these works, Renoir reveals a preference for building up his pictures with layers of variegated hues, indicated almost as subtle variations of colored tesserae. On the other hand, Glackens employs color harmonies that are not only larger and more broadly conceived but are affected by a manner that is more direct

¹1917, the Barnes Foundation.

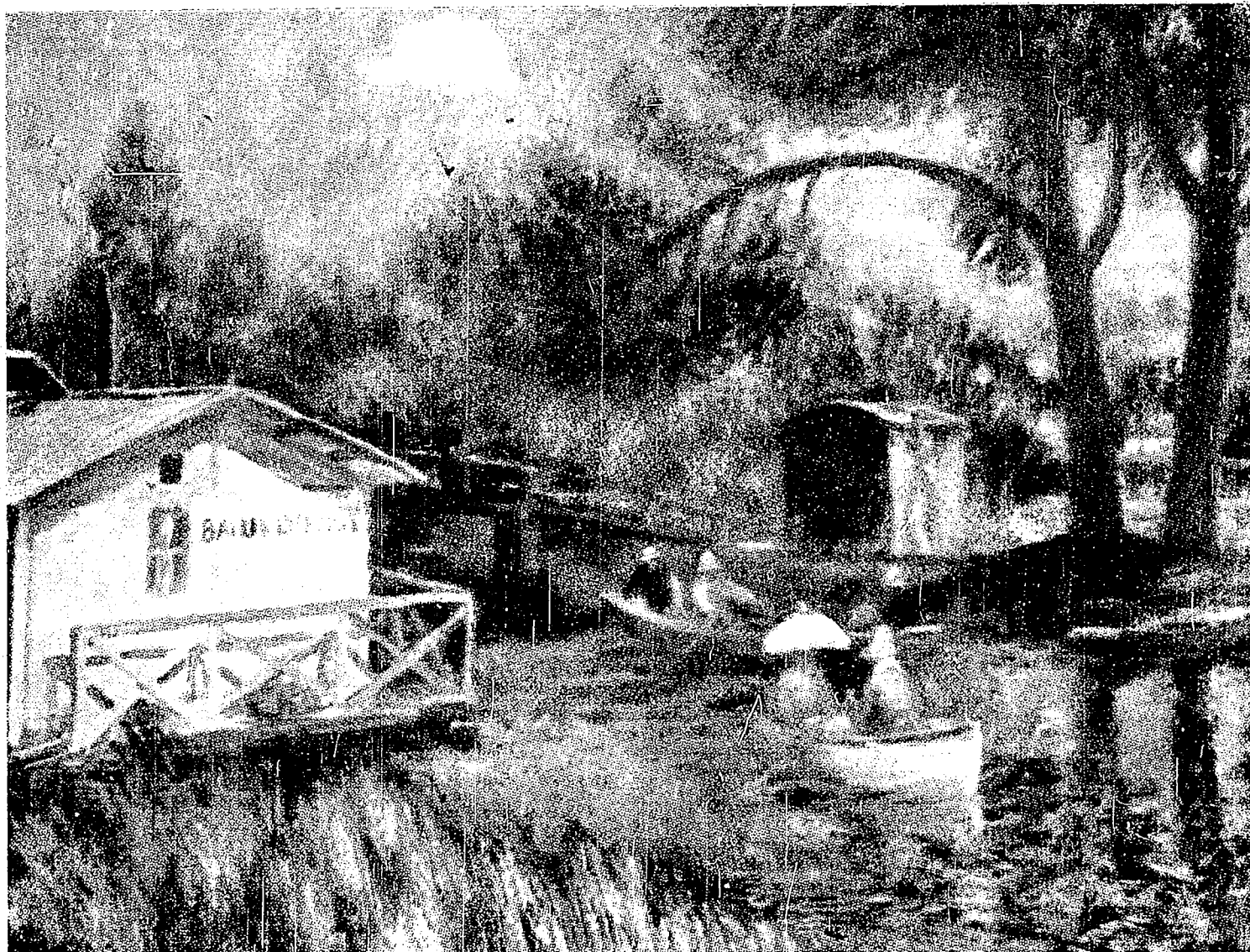
²Undated, the Barnes Foundation.

³1925, Collection of Ira Glackens.

⁴1883, the Barnes Foundation.

⁵1884, the Barnes Foundation. Reproduced in Jean Alazard (ed.), Pierre Auguste Renoir (Firenze: Electa Editrice, 1949), p. 15.

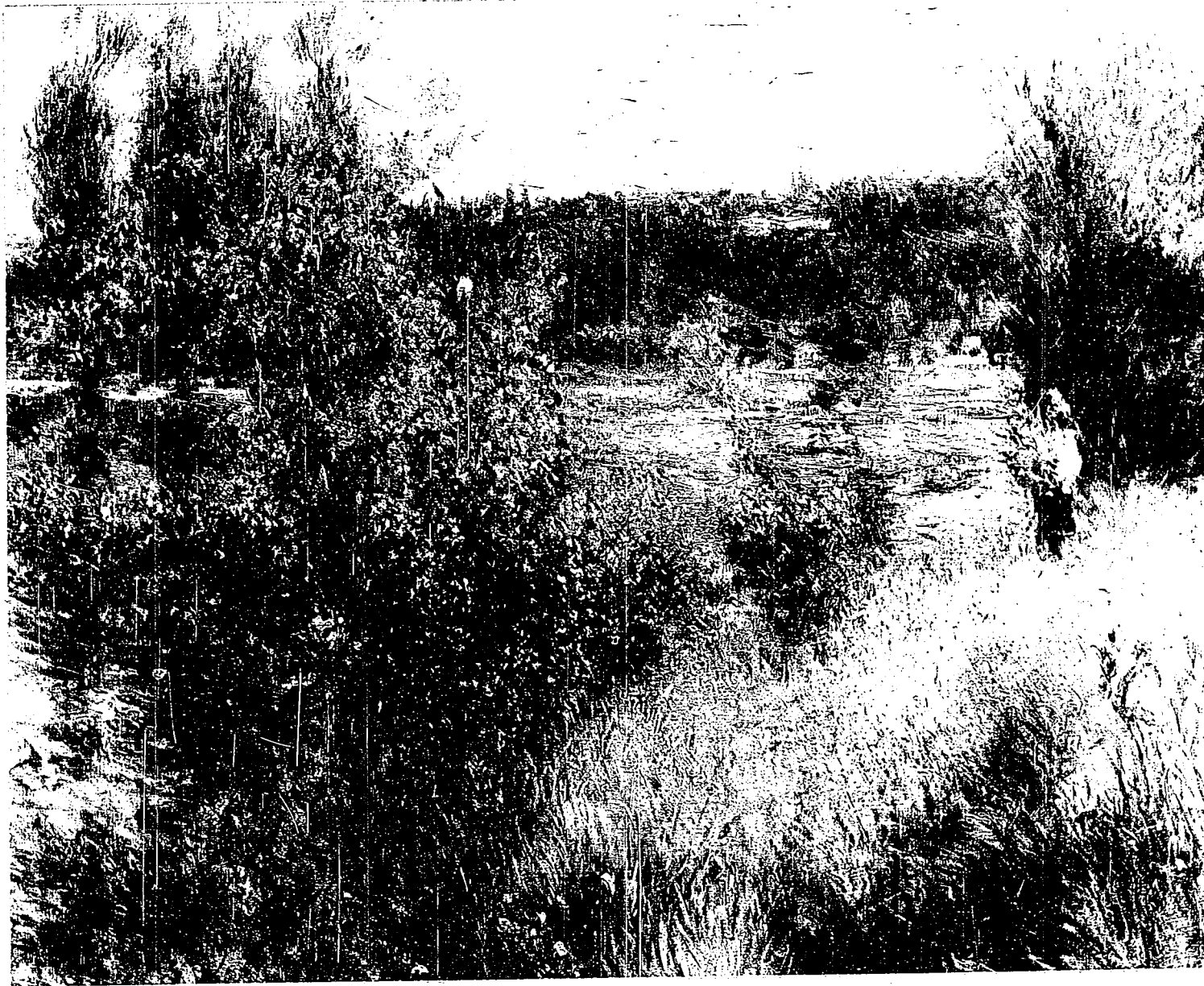
⁶1884, Museum of Fine Arts, Boston, Massachusetts.



William J. Glackens: THE SEINE AT SAMOIS



Pierre Auguste Renoir: NOIRMOUTIER



Pierre Auguste Renoir: THE SEINE AT CHATOU

and spontaneous.

In the above named canvases by Glackens, one finds that the latter's range of rich, vibrant and luminous greens, blues, yellows, ochres, and orange-reds cover greater areas and are more widely and more extensively used in the spaces that comprise his compositional arrangements than is the case with the above named works by Renoir. Accordingly, one finds that while the Frenchman's use of variegated and closely-woven brushstrokes of the above range of hues is typical of his manner, Glackens' preference for a broad and generalized massing of such color harmonies is, in contradistinction, characteristic of the latter's artistic development during his late period. Moreover, while light is a dominant factor in determining the intensity of color, Glackens' canvases are richer in hue and his forms have retained a certain crispness and firmness of contours not encountered in Renoir's work.

Thus, it is only the color range itself that is somewhat similar in the works of these men. The technique employed by Glackens was decidedly different from that of Renoir who had a great preference for transparent methods of painting, which involved the use of much underpainting, glazing, and scumbling. For, while Renoir's pictures are usually built up with successive transparencies of hues,¹

¹Fosca, op. cit., p. 46.

Glackens, who, as shown earlier, not infrequently resorted to glazing and underpainting, more frequently painted directly and spontaneously. Therefore, although Glackens had great admiration for Renoir, he was not, a mere imitator. His manner of painting, as seen earlier, although it involved the use of the Frenchman's color range of the early 'eighties, was based, nevertheless, upon a stylistic development that evolved significantly as his own.

Important in any analysis of Glackens' work at this time is his choice of subject matter. When, in 1938, his work was seen in retrospect in New York City, an art critic pointed out:

The important thing about Glackens remains his joie de vivre, his bright and charming way of making a transcript from nature and life, whether he is painting in winter or summer He saw the world about him with an eye enkindled by its liveliness, its gayety It is a note of happiness, characteristic alike of the man and the artist, that his work preserves.¹

Earlier, another writer had referred to Glackens as "a portrayer of life's most pleasant occupations,"² while fairly recently, another writer reflected: "Wherever people enjoyed their activities in natural unforced conditions, wherever children played too happily to be

¹Royal Cortissoz, "The Paintings of William Glackens," The New York Herald, December 18, 1938, Section VI, p. 8.

²du Bois, William Glackens, p. 13.

conscious of their audience, the eyes of Glackens smiled upon them." Consequently, this art critic concluded that Glackens' art was one "dedicated to the joy of living."¹ Actually, this note of happiness and joyfulness, referred to in Glackens' work at this time, was essentially a continuation of his preference for pleasant, gay, and elegant themes, seen earlier in the canvases of his "Dark" and "Transitional" periods. Moreover, the dominance of certain themes, which obviously attracted him immensely, and the appearance of certain new subjects, seen for the first time in his work, are essentially the only new developments as regards subject matter during this period.

This gay, pleasant, and elegant note, so characteristic of Glackens' work, was expressed in a wide variety of outdoor subjects--ranging from his great love for the portrayal of beach scenes, summer resorts, summer gardens, and landscapes, to parades, fiestas, cafés, and children engaged in outdoor play--as well as in such indoor themes as flower-pieces, portraits, nudes, and other figural arrangements. His frequent sojourns abroad, which included summers at Samois-sur-Seine, near Fontainebleau; Vence, near Nice, at the Villa les Pivoines; Ile Adam at the Oise

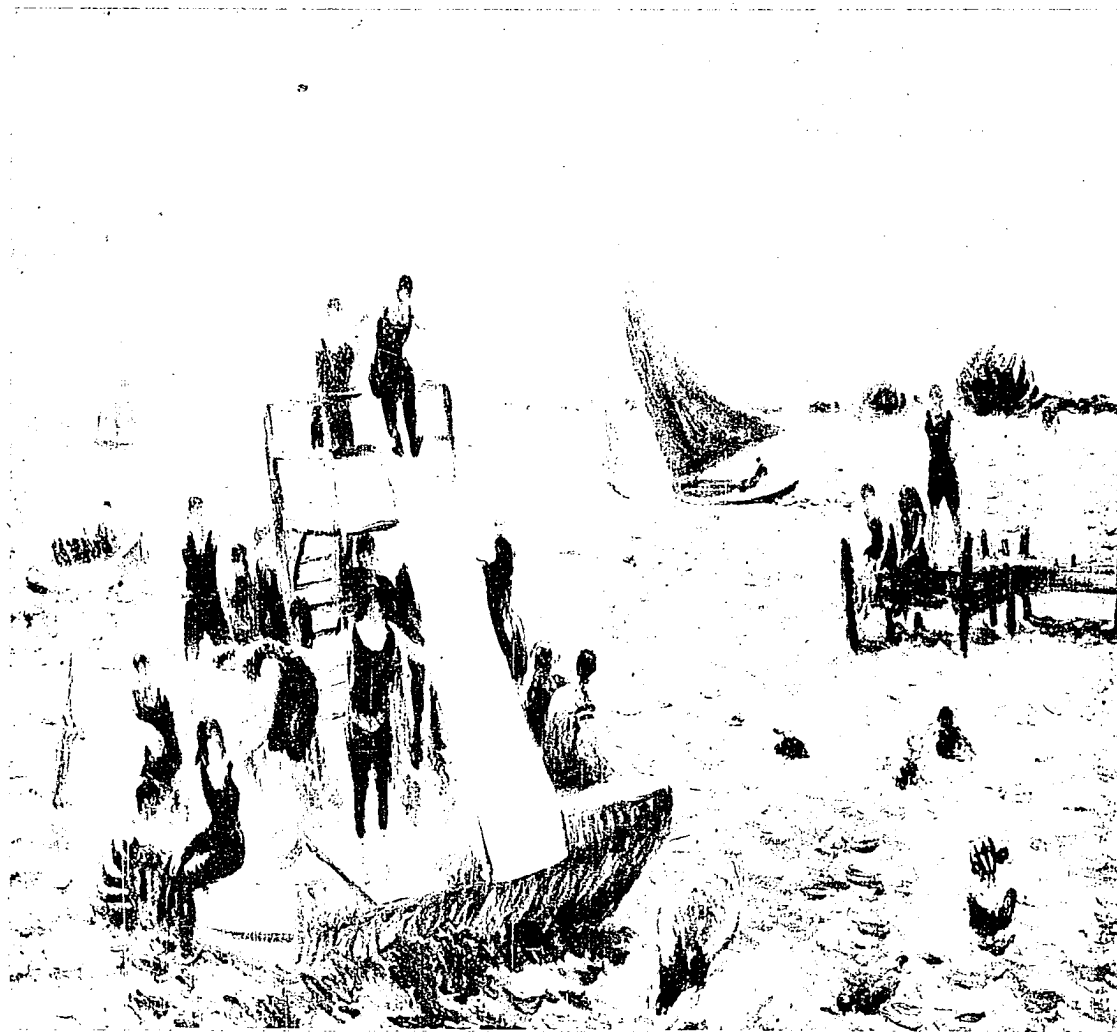
¹Forbes Watson, "William James Glackens," The One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 15 - March 13, 1955, p. 125.

River, a short distance from Paris; Paris itself; Saint-Jean-de-Luz; La Ciotat, at the Villa des Cytheris; and many other places in France--alternated by visits to Wickford, Rhode Island; Chester, Nova Scotia; Bellport, Long Island; Hartford, Connecticut; Gloucester and Rockport, Massachusetts; and numerous other localities in this country and Canada--as well as the nearness of his home to Washington Square, Central Park, and other park grounds of New York City--enabled him to exploit a wide variety of outdoor themes which served as the subject matter of many of his canvases during this period.

Glackens' essaying of beach and summer resorts as subjects of his canvases--apparent for the first time, during his "Transitional Period," in his Chateau Thierry, painted in 1906--becomes an almost common occurrence in his work from about the beginning of the second decade of the present century onward. These canvases portray, as one art historian points out, "not solitary places but familiar spots dear to holiday crowds."¹ In such works as Boat Landing at Gloucester, Massachusetts,² and The Raft (Plate XLVIII), flooded with the brilliant and warm

¹Catherine Beach Ely, The Modern Tendency in American Painting (New York: Frederic Fairfield Sherman, 1925), p. 13.

²1919, Collection of the C. W. Kraushaar Galleries.



William J. Glackens: THE RAFT

atmosphere of the sun, he portrayed crowds of people swimming or sunning themselves while sailboats and other watercraft are spaced irregularly near piers, jetties, and the like. In The Regatta,¹ painted early during this period, he depicted numerous white sailboats readying themselves for the boat race in the Great South Bay off Bellport, Long Island, while dingheys stand by as their occupants observe the preparations.

A well-known work by Glackens is Parade, Washington Square, with its crowds, banners, and people marching in observance of Columbus Day. The latter canvas is similar in theme to Italian Parade,² but varies somewhat as it depicts the spectacle against the Memorial Arch which serves as an effective background. Only two such pictures are known, but he frequently painted canvases whose themes were drawn from Washington Square in New York City.

Well known among the numerous works produced by Glackens during this period, are his garden pictures, of which he painted many examples. In such canvases as The Garden, Garden at Hartford,³ Garden at Ile Adam,⁴ and Garden

¹1913, Collection of Ira Glackens.

²c.1912, Collection of Ira Glackens.

³1918, Collection of Ira Glackens.

⁴1925, Collection of Ira Glackens.

at Les Pivoines,¹ he was able to exploit to the utmost his preference for vivid, luminous, and vibrant color flecked by the warm light of the sun. Not infrequently, Glackens painted such works as Lenna in Garden at Hartford,² Child in Garden,³ and Lenna with Rabbits⁴ (Plate XLIX), which he treated as informal portraits in garden settings and which enabled him, therefore, to employ a broad, vivid color range of sun-suffused hues.

Some of Glackens' works are pure landscapes and these are painted with his characteristic regard for fullness of color affected by scintillating lucent qualities and possessive of all the freshness of the outdoors. He painted many of these pictures and they usually depict a number of people. In Vence, which he painted in southeastern France in the Maritime Alps, he depicted this

¹c.1930, Collection of Ira Glackens.

²1917, Collection of Ira Glackens.

³1916, Collection of Ira Glackens.

⁴c.1920. Lost. Formerly in the collection of the C. W. Kraushaar Galleries. The history of this particular painting is quite interesting. The painting had previously belonged to the Phillips Memorial Gallery, but it was returned in April, 1928, by the latter "for credit" to the Kraushaar Galleries. Letter to the author from Miss Elmira Bier, Assistant Director, the Phillips Memorial Gallery, Washington, D. C., January 6, 1955. The painting was loaned by the Kraushaar Galleries to the Cleveland Museum of Art for its Ninth Annual Exhibition of American Paintings, June 7 - July 7, 1928, but unfortunately, this picture as well as the rest of the exhibition, was burned in a railroad accident while it was being returned. Regrettably, no catalogue of the exhibition had been published. Letter to author from Henry S. Francis, Curator of Paintings and Prints, the Cleveland Museum of Art, Cleveland, Ohio, February 21, 1955.



William J. Glackens: LENNA AND RABBITS

picturesque town almost in its entirety, while on the hilly slope in the foreground, a solitary nun attired in black with umbrella of the same hue, is represented walking slowly up the incline. In Saint-Jean, Glackens painted a segment of a community near La Ciotat, facing the Mediterranean, off the southeastern coast of France, depicting its vivid green gardens in the foreground and its ochre-green olive groves in the middle ground which form effective contrasts with the violet-blue water of the harbor in the distance.

More typical of Glackens' extensive range of subject matter are his canvases portraying children engaged in outdoor play. Such themes were not novel to his artistic expression at this time, for they had been encountered earlier during his "Dark" and "Transitional" periods in such works as his three versions of the Luxembourg Gardens, Coasting, Central Park, The May Pole, Central Park,¹ and other canvases. Each of these works serves significantly as a lively summation of the qualities that characterize his artistic development during these two respective periods.

In such canvases as Sledding, Central Park² (Plate L), and Skating, Central Park,³ painted during his late period,

¹c.1905, Collection of Mr. and Mrs. Charles FitzGerald, Sidmouth, England.

²1912, Collection of Ira Glackens.

³c.1915, Collection of Ira Glackens.



William J. Glackens: SLEDDING, CENTRAL PARK

Glackens again portrays children busily engaged in fun and play. In the first named work, he depicts his son at the age of five,¹ attired in Scotch Highlander's costume, standing in the right center foreground, earnestly watching his playmates coasting and sliding their sleighs on the hilly and snowy banks of one of New York City's most popular park grounds. Here, the broad, incisive, and vividly direct handling of pigment, almost impasto in certain areas, and the preference for limpid, glowing color, treated broadly and conceived in high key, recall similar qualities encountered in Luks' Snow and Children² (Plate LI). However, although both painters have affected their works in a somewhat Impressionistic manner with sun-suffused color used suggestively and chiaroscuro reduced to a minimum, Glackens has retained a more crisp quality in his treatment of structural form. Significantly, in both canvases, the juxtaposition of different shades of white, enlivened by areas of mauve, blue, crimson, sienna, and ochre treated in high key, serve effectively in emphasizing the feeling for warm sunlight. While Glackens preferred a somewhat more moderate handling of the brush and Luks characteristically made use of a somewhat looser application

¹Letter to author from Ira Glackens, December 15, 1954.

²Undated, Collection of C. W. Kraushaar Galleries.

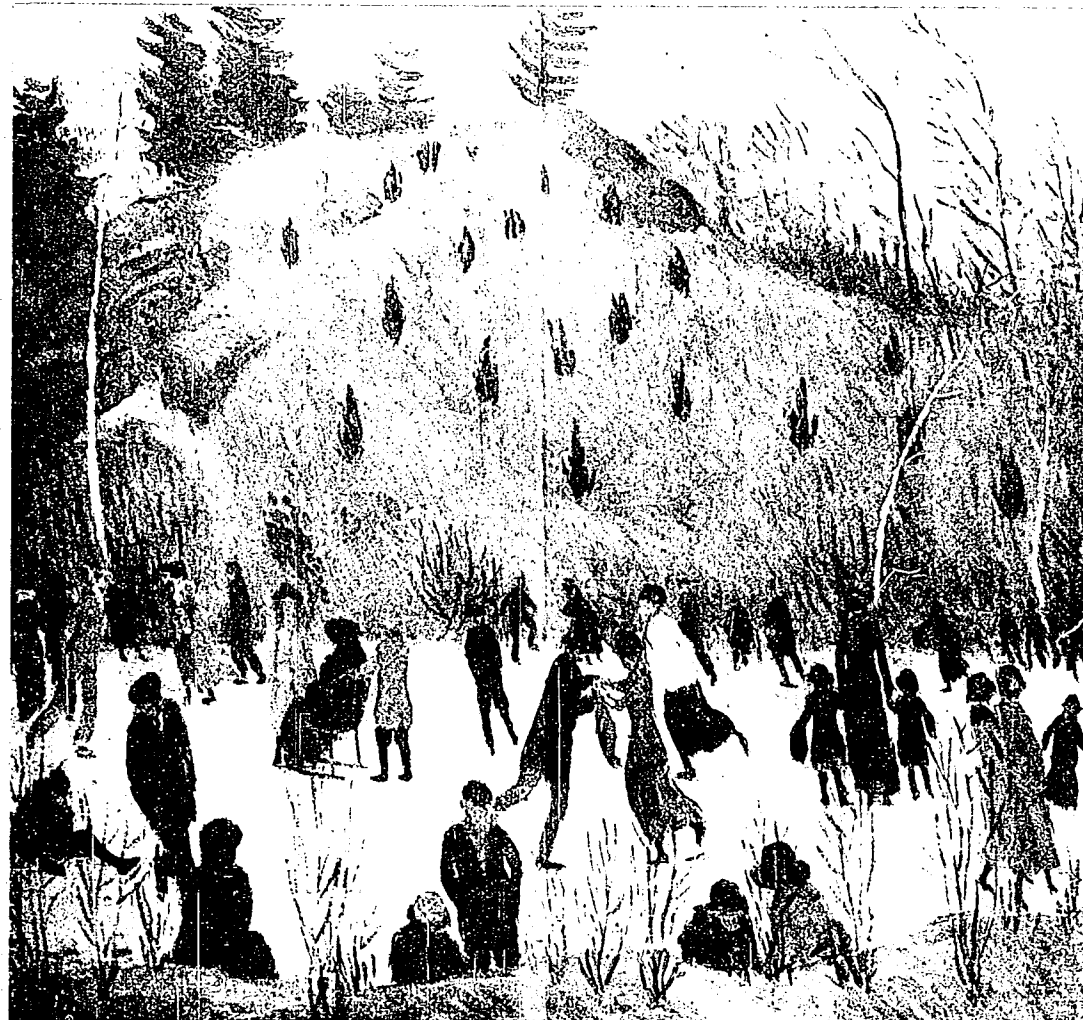


George Luks: SNOW AND CHILDREN

of pigment, both artists succeeded, nevertheless, in achieving much the same results.

In Skating, Central Park (Plate LII), almost tapestry-like in its patterns of color and feeling for design, Glackens depicted children skating resolutely while their parents hold their hands as they glide over the icy pond. This emphasis upon a decorative tapestry-like organizational arrangement and the employment of a bold mosaic-like technique in the treatment of color are tendencies as expressive as those demonstrated by Maurice Prendergast in his work. For example, when Glackens' canvas is compared with Prendergast's April Snow, Salem¹ (Plate LIII), it reveals the same pre-occupation with fluid pattern and rhythmical design made harmonious through the skillful juxtaposition of analogous and contrasting color masses. In both works, the silvery translucent hues of the wide expanse of snow, affected by suggestions of blue and pale violet, contrast effectively with the more variant notes of crimson, orange, sienna, ochre-yellow, and blue-green encountered in other areas of the arrangements. But while Prendergast painted his canvas with a less vivid handling of these hues, Glackens characteristically preferred a more intensive and more brilliant use of these modulations. Highly effective in both canvases

¹1898, Collection of Mrs. John D. Rockefeller, Jr., New York, New York.



William J. Glackens: SKATING, CENTRAL PARK



Maurice Prendergast: APRIL SNOW, SALEM

is the handling of general masses of color as simple areas of flat tone. Moreover, both painters reveal interest in a skillful organization of compositional elements that are almost abstract in character.

While Glackens painted many canvases depicting outdoor themes, he also created numerous works that reveal his interest in indoor subjects. A great many of such pictures are nudes, a large number comprise still-lives, and especially flower-pieces, while other canvases consist of portraits and various figural arrangements, which he painted not infrequently. In all such work, as has been seen in pictures depicting outdoor subjects, one of the keynotes is informality, which characteristic is even encountered in his still-life arrangements. Mrs. George W. Bellows, who, together with her late husband, knew Glackens and his family well, recalls his belief that the day after a bouquet of flowers was put in a vase that the flowers essentially arranged themselves, and, therefore, there was no need for the artist to adjust his still-life arrangement in any formal order.¹ The artist's son, Ira Glackens, remembers, too, that:

I had never seen him put any flowers in a vase or arrange them. Usually, he would see a bunch of flowers in the living room, put there by my mother, and pick them up and carry them to his studio to paint them. Sometimes,

¹Author's interview with Mrs. George W. Bellows, New York, New York, November 8, 1954.

my mother would "plant" a vase of flowers and say nothing. Soon, one would notice that the vase had disappeared It would be up in his studio being painted.¹

These flower-pieces, which first make their appearance in the 'twenties as subjects in themselves, are almost always of small size and rank high among the works painted by Glackens during his "Light Period." In such canvases as Anemones,² Bouquet in Quimper Pitcher,³ Lilies in Yellow Vase,⁴ Daisies and Anemones,⁵ Blue Vase with Fusias,⁶ and Flowerpiece with Asters and Delphiniums⁷ (Plate LIV), the irregular contours of the vividly colored flowers and the varied shapes of their stems, create effective contrasts and produce much of that informal quality so typical of Glackens' canvases. Such works, when compared with the canvases of such still-life painters as Frederick C. Frieseke, Henry Lee McFee, and others, not only demonstrate Glackens' skill in painting flowers, fruit, and other arrangements in effectively informal pictorial settings,

¹Letter to author from Ira Glackens, August 24, 1954.

²1926, Collection of Mrs. Evelyn B. Ficke, New London, Connecticut.

³1937, Collection of Ira Glackens.

⁴Undated, Collection of Mrs. George W. Bellows.

⁵Undated, Collection of Sweet Briar College, Sweet Briar, Virginia.

⁶Undated, Collection of Mrs. Nelle E. and Mary Mullen.

⁷1937, Collection of Ira Glackens.

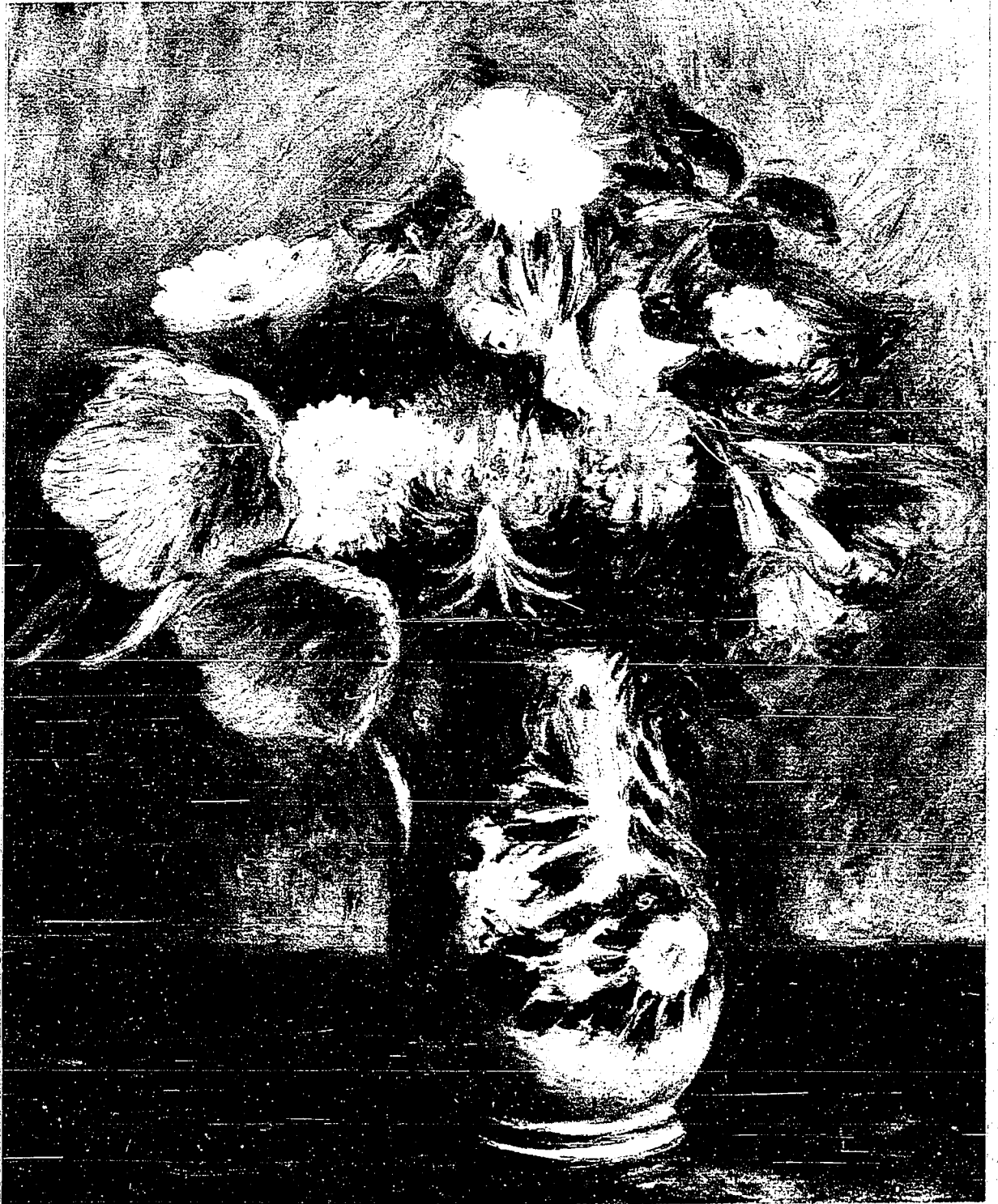


William J. Glackens: FLOWERPIECE WITH ASTERS AND DELPHINIUMS

but also reveal his ability to retain an immediacy and freshness in his artistic interpretation. For example, Glackens' Bouquet in Quimper Pitcher (Plate IV), when compared with Friesseke's Alpine Field Flowers¹ (Plate LVI), and McFee's Bouquet of Poppies² (Plate LVII), shows a similar concern for a carefree, informal arrangement indicated in rich, opulent color whose freshness has been retained throughout. In order to attain these results, however, while Friesseke has resorted characteristically to a combined tempera and oil medium and McFee has preferred to build up his picture in a more gradual and careful process of development, Glackens, on the other hand, as shown earlier, has indicated his color modulations in a manner that is more direct and spontaneous. Moreover, McFee's interest in emphasizing angularities in his arrangement of tonal masses and his preference for a design that is somewhat abstract in character, are tendencies which further contrast noticeably with Glackens' canvas. In this respect, Glackens is closer to Friesseke, who similarly preferred a more subtle artistic vision. Interestingly, although the three artists differ in their manner of expression, the qualities they attain are similarly rich in their aesthetic vision.

¹Undated, Collection of the Macbeth Gallery, New York, New York.

²1927, Detroit Institute of Arts, Detroit, Michigan.



William J. Glackens: BOUQUET IN QUIMPER PITCHER



Frederick C. Frieseke: ALPINE FIELD FLOWERS



Henry Lee McFee: BOUQUET OF POPPIES

Frequently, Glackens used floral arrangements as part of various figural compositions and portraits--as in such works as The Family Group, Girl in Black and White, Seated Nude with Towel,¹ Lenna Resting,² and Julia³ (Plate LVIII), wherein they serve as additional means of color variety and add further to the pleasant and cheerful atmosphere so characteristic of his pictures. When Glackens painted his large Family Group (Plate LIX), in 1910-1913, he achieved a harmony of luminous, vivid color, and a feeling for decorative arrangement that is as effective as Renoir's equally large Madame Charpentier and her Children (Plate LX). Both works are indicative of a selective vision. They not only reflect a similar interest in powerful organization of luminous intensities but also in the effects of contrasting values that make for fluid design. But while Renoir preferred a more angular compositional arrangement in his canvas, Glackens concerned himself with a more centralized conception of design affected by a deeper organization of space. In addition, the American artist's occasional use of powerful line as a means of insuring further spatial clarity is a tendency not encountered in Renoir's composition. Furthermore, the Frenchman's preference for soft contours that almost melt

¹1917, Collection of Ira Glackens.

²c.1923, Collection of Ira Glackens.

³c.1910, Collection of Ira Glackens.



William J. Glackens: JULIA



William J. Glackens: THE FAMILY GROUP



Pierre Auguste Renoir: MADAME CHARPENTIER AND HER CHILDREN

with the background contrasts with Glackens' somewhat more crisp and firmer treatment of the edges of his forms. Equally variant is Renoir's method of indicating color by means of successive layers of different chromatic hues, which tendency differs from Glackens' manner of indicating color more directly and in terms of broader masses. In studying both works, one finds especially significant the ability to harmonize an interest in character portrayal with a preoccupation in problems relating to the attainment of rich, opulent, and translucent surfaces.

Glackens' interest in portraiture--early discernible in such works, typical of his "Dark Period," as Portrait of George B. Luks,¹ Portrait of Charles FitzGerald, and Portrait of a Musician--is now, during his "Light Period," almost entirely limited to the portrayal of figures in casual attitudes. Many of these portraits depict young women and children, and, not infrequently, these include members of his own family. Typical of his interest in this field during this period is Child with Apple,² an informal portrait of a young girl standing unconcerned as she holds a green apple in her right hand. In Child in Chinese Costume, Glackens depicts his daughter, Lenna, at the age of seven, attired in brilliantly colored Oriental

¹c.1900, Museum of History, Sciences and Art, Los Angeles, California.

²c.1910, Collection of Ira Glackens.

apparel, while ten years later, in Lenna and Imp, he again represented her, but this time, beside their French poodle pet dog. Occasionally, as in The Family Group and Walter Hampden as Hamlet,¹ a somewhat formal note is encountered, but works of such character are of rare occurrence during this period.

Especially representative of Glackens' work in the field of portraiture during his "Light Period" is his Portrait of a Young Girl² (Plate LXI). The casual relaxing note, so typical of his portraiture, is emphatically discernible here. Here, he portrayed a young girl lost in deep pensive mood as she sits with arms crossed, holding her blue-mauve straw hat ornamented with small white flowers. Rich in harmonious color and significant in its adjustment and balance of light and dark areas, it possesses much of the orderliness encountered in Eugene Speicher's The Blue Necklace³ (Plate LXII). Such tendencies as the broad massing of vivid, glowing, and limpid color; the interest in light as an essential factor in organizing the dominant planes of the compositional arrangement; an avoidance of angularity in general--combined with a preference for that which is casual in attitude--are qualities

¹c.1920, Collection of Ira Glackens.

²c.1918, Collection of Ira Glackens.

³Undated, the Toledo Museum of Art, Toledo, Ohio.



William J. Glackens: PORTRAIT OF A YOUNG GIRL



Eugene Speicher: THE BLUE NECKLACE

that relate the works of both men. Also effective in both works is the skillful organization of contrasting color harmonies and free-flowing curvilinear contours. But Speicher's interest in indicating variant textural qualities and his more emphatic preoccupation with accented pronouncements of light and shade, accompanied by a more robust conception of structural form, contrast noticeably with Glackens' more subtle rendition of a portrait theme. While the latter has resolved himself to a simple composition whose arrangement is thrown upon a background of striking general pattern, Speicher has preferred a more complex setting replete with ornamental vase, flowers, and the like.

Important among the works of Glackens during his "Light Period" are his numerous nudes, which he essayed with all the fullness of color and luminous qualities that fascinated him. In many of these color glowing canvases, the semi-nude female figure absorbed his interest immensely. Also, not infrequently, he studied the nude figure in its entirety. Often these were portrayed in pictorial settings which included still-life arrangements of vibrant color, usually flowers; draperies, which frequently were crimson, orange-red, or vivid green in hue; and a background which was not uncommonly of striking wallpaper floral or vegetative pattern. The nude itself was almost always a young girl represented in some casual, informal attitude, and frequently

was partially attired in everyday apparel or with some undergarment. Typical of such work is his Nude with Red Hair¹ (Plate LXIII), portraying a seated, nude young girl casually dressing herself on an armchair of vivid orange-red color, while various other items of clothing lie on a sofa to her right--which arrangement effectively contrasts with the wallpaper background of greenish-blue ornamented with dark floral patterns of the same hue. Somewhat similar in arrangement and treatment is Beatrice Dressing,² which is likewise characterized by a feeling for casualness and informality. In his Nude of 1924, one of his best known works, this same effect is achieved through the representation of canvases piled without formal arrangement against the studio wall, while the nude young girl sits absorbed in deep thought in an armchair covered with green draperies. In Reclining Nude,³ a less known work, but a canvas more fully vibrant in its treatment of color, and somewhat variant in arrangement, a nude young woman is represented lost in sleep as she reposes full-length on a blue-mauve sofa partially covered with white drapery. The somewhat subdued luminosity evident in the latter picture is, however, a tendency seldom encountered in the works of this period.

¹Undated, Collection of Ira Glackens.

²Undated, Collection of Ira Glackens.

³c.1912, Collection of Ira Glackens.



William J. Glackens: NUDE WITH RED HAIR

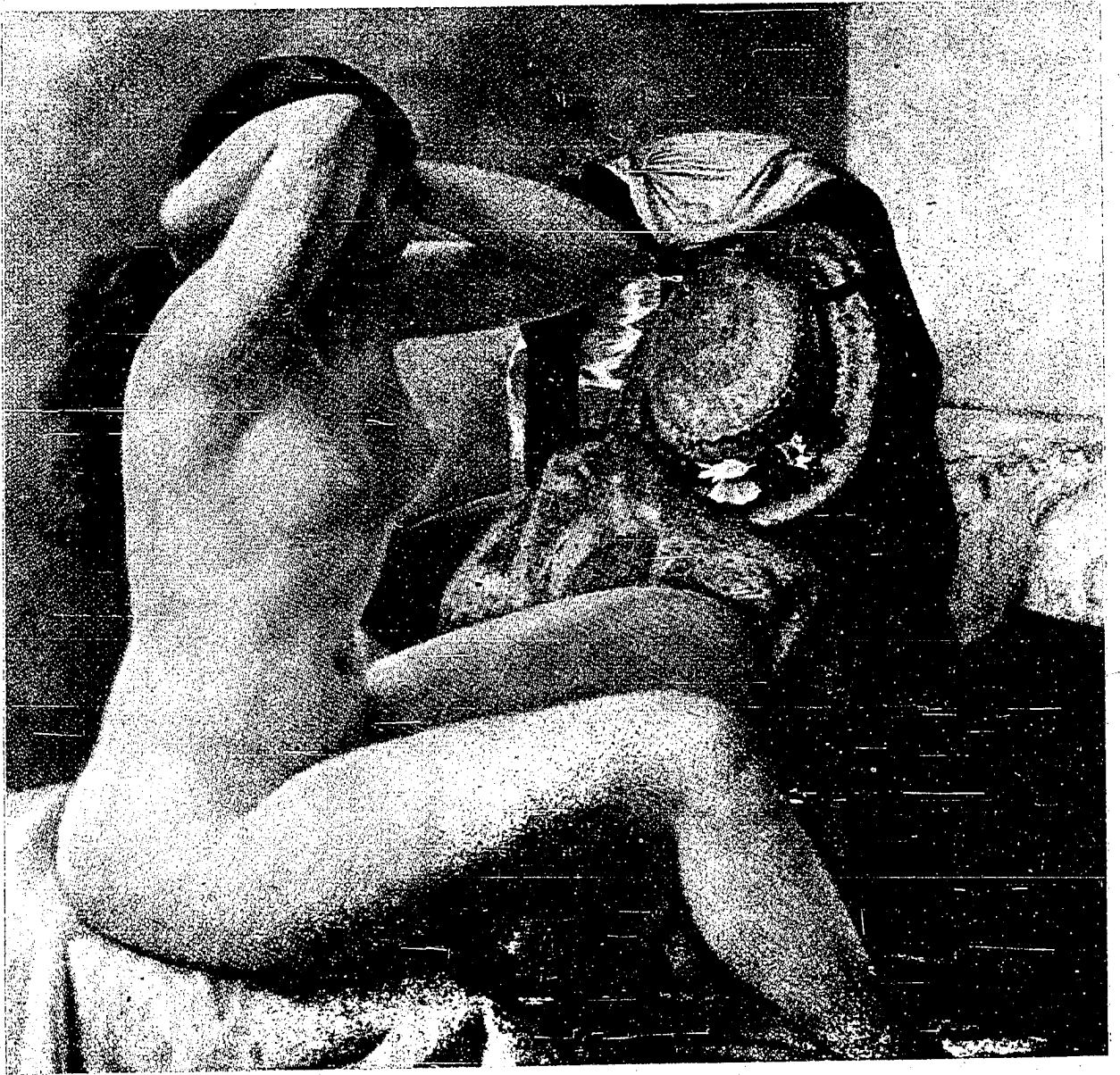
Glackens' nude arrangements, although casual and informal in disposition, are as effective in composition and feeling for design as Leon Kroll's work in this field. For example, in comparing Glackens' Nude (Plate LXIV) of 1924 with Kroll's Seated Nude¹ (Plate LXV), painted ten years later, one finds demonstrated not only an ability to harmonize complex arrangements of color, but also a skillful adjustment of the compositional structure so as to insure an effective balance of the elements that make up the arrangements. Moreover, the fluid and vine-like curves of the forms of both nudes and the preference for occasional striking pattern are other qualities which contribute to the total effect of the harmoniously conceived compositions. However, Kroll's somewhat stylistic treatment of structural form and his interest in color variations that are more subtle in character and affected by a more careful technical handling are tendencies which are markedly in contrast to Glackens' manner. A further difference in the work of the two men is the casual informal atmosphere of Glackens' canvas and his less emphatic pre-occupation with the attainment of variant textural qualities.

While Glackens, during this period, concentrated upon various aspects of genre, landscape, figural arrangements, still-life, nudes, and portraits, he occasionally

¹1934, the Metropolitan Museum of Art.



William J. Glackens: NUDE



Leon Kroll: SEATED NUDE

showed interest in imaginary subject matter. In his Dream Ride,¹ for example, Glackens painted a portrait of his daughter, Lenna, at the age of seven, seated on her hobby-horse, "Pegasus,"² and surrounded by "a sequence of adventures that she, herself, had imagined," including "various make-believe creatures." The painter's son recalls that Lenna "was forever making up stories about herself and personified animals, and often father made them up for her."³ This interpretation of how an imaginative child would dream of a playroom was based by Glackens upon a pastel sketch made by his daughter, and, here, as one critic points out, he "has lost none of the charm and childish fantasy that the original contained."⁴

Interestingly, Glackens' rhythmical variations of mound-like hills in the background of this picture are as expressive in arrangement as the curvilinear mountain forms encountered in the works of Bellows and Kroll. In comparing Glackens' Dream Ride (Plate LXVI) with Bellows' Sand Team⁵ (Plate LXVII) and Kroll's Morning on the Cape⁶ (Plate LXVIII),

¹c.1920, Collection of Ira Glackens.

²Author's interview with Mrs. Ada Glackens Britton, Alexandria, Virginia, October 2, 1954.

³Letter to author from Ira Glackens, October 18, 1954.

⁴Ben Wolf, "Philadelphia Story - Told by Four Artists," The Art Digest, XX (October 15, 1945), 14.

⁵1917, the Brooklyn Museum.

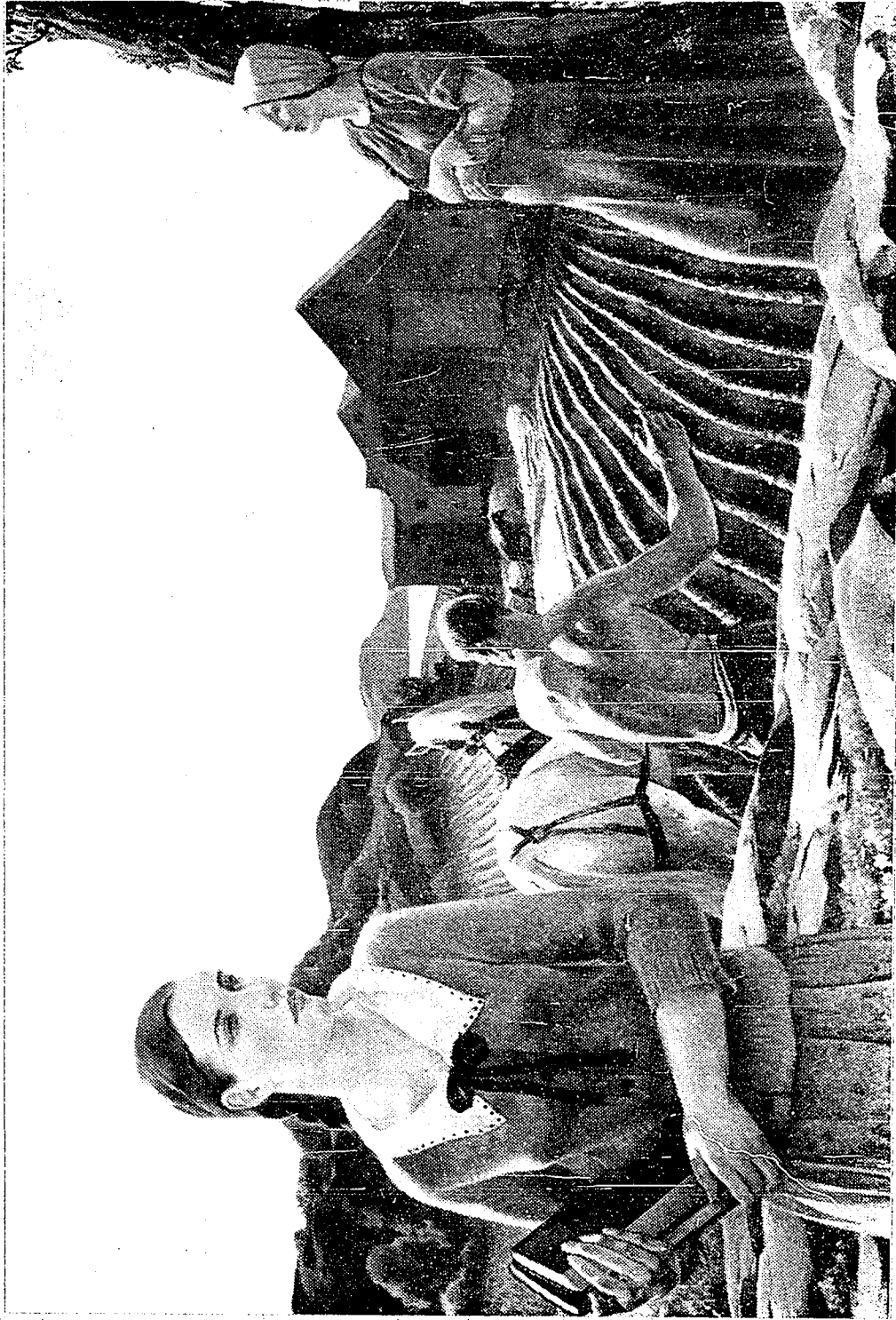
⁶Undated, the Carnegie Institute, Pittsburgh, Pennsylvania.



William J. Glackens: THE DREAM RIDE



George W. Bellows: THE SAND TEAM



Leon Kroll: MORNING ON THE CAPE

one finds demonstrated a similar preference for affecting the contours of background forms with a feeling for design that is firm, definite, and sweeping in character. Also effective is the skillful repetition of these curvilinear qualities in the contours of the figures, horses, trees, and other shapes, whose recurrence is made harmonious through the occasional use of vine-like curves and a feeling for pattern that is more angular in character. Although there are differences in the handling of tonal areas, diversities in the character of color intensities, and variations in the manner of painting, in all three works, nevertheless, there is discernible a significant feeling for design that is indicative of a selective vision and that reflects ability to be effectively inventive in the treatment of pictorial arrangement.

Glackens' interest in purely imaginative subject matter is of rare occurrence, indeed. Besides The Dream Ride, only two other works are known--Buddha and the Maidens¹ and an untitled panel²--which are of a similarly imaginative

¹Undated, Collection of Ira Glackens. In a letter to the author from Ira Glackens, February 24, 1955, the latter recalls the origin of his father's interest in Hindu subjects: "About 1916, when we lived at 29 Washington Square, we needed a new lamp shade for a large standing lamp. Shades were very expensive as well as hideous in those days, so father undertook to paint one. I remember he got some books on Hindu mythology out of the library . . . and painted scenes from it around the lamp shade Father was totally disinterested in religion or theology, and the Hindu subjects were investigated purely for their pictorial possibilities."

²Undated, Collection of Ira Glackens.

character. In the first named canvas, vivid in color and almost abstract in its geometric treatment of patterns, the Buddha is represented seated before the "wheel of eternity" while the peacock, the symbol of "incorruptibility," stands proudly before him, as maidens, below, pay homage to the Great Enlightened One with outstretched arms. Much of this abstract quality is inherent in the untitled third panel mentioned above. This work, essentially unfinished, and undoubtedly a decorative experiment by Glackens, is similarly vivid in color. Moreover, although many of the forms and shapes are reduced to decorative patterns, there is, however, no loss of reference to natural appearance. The elongated figures of skaters and women walking amidst the imaginative landscape, form effective contrasts with the chevron-like patterns of the cascading waters, the mound-like hills, and the cone-shaped vegetative patches in the distance.

In comparing this untitled work (Plate LXIX) with Raoul Dufy's Bois de Boulogne¹ (Plate LXX), one encounters a similar interest in animated and rhythmical feeling for pattern and a preference for design that is not only emphatic and sweeping in character but whose framework is almost geometric in conception. Moreover, the preference for reducing tonal areas to large and broadly conceived

¹1910, Anonymous collection.



William J. Glackens: UNTITLED



Raoul Dufy: BOIS DE BOULOGNE

color masses, the occasional use of definite line, and the retention of a two-dimensional surface quality--are tendencies which further relate both works. In addition, Glackens' emphatic distortion in the decorative handling of his elongated figures and his animated conception of the surrounding landscape find their equivalent in Dufy's decisive modification of his outdoor observation. However, while both works are equally effective in decorative character, Glackens' canvas reveals more stylistic handling of pattern and a more personal conception of color. Furthermore, it avoids much of the Cezannish color harmonies encountered in Dufy's canvas.

A highly prolific artist, Glackens, nevertheless, was known not to hurry his paintings. In this sense, the development of his work during his "Light Period" was similar to that of his "Dark" and "Transitional" periods. Accordingly, throughout his late period, he continued being selective and discriminating in the evolvement of his work. John O'Connor, Jr., at the time, Assistant Director of the Carnegie Institute, in Pittsburgh, recalls a visit he paid to Glackens in 1938, several days before the latter's death, which familiarized him with the artist's method of painting. O'Connor remembers that:

I had called at his home to discuss his representation in the 1938 International. The picture he planned to send was on the easel in his studio. To me it was finished and ready for shipment to the exhibition.

Not so with William Glackens. There was much work to be done on it. He wasn't at all satisfied with it. Yes, it was begun last summer or the summer before at Rockport and as he was going back within a week or so, he would take the painting with him. There was a possibility that one or two figures would have to come out And then, the color would have to be worked over in a number of places. When the picture did appear in the International, through the graciousness of Mrs. Glackens, no one thought of it as unfinished, but to the artist, it had not reached the perfection which he demanded in his canvases.¹

Although he painted quite rapidly, Glackens frequently would work a long time over a picture. With flowerpieces, on the other hand, his procedure was somewhat different, because of his anxiety to capture the freshness of his subject immediately, and to retain it in his canvas in its unfaded state.² But, generally, his pictures were worked over and over again, and frequently put aside for further development, "awaiting the propitious moment when he would finish them."³ Undoubtedly, like other painters, he had his difficulties with his pictures, but he was also known to be somewhat "severe" with his work, and was not easily satisfied with the development of his canvases. Guy Fene du Bois recalls that it had

¹O'Connor, Jr., op. cit., pp. 273-274. The picture referred to by O'Connor was The Headlands, Rockport (Collection of Ira Glackens). The 1938 International Exhibition of Paintings. Catalogue of the exhibition at the Carnegie Institute, Pittsburgh, Pennsylvania, October 13 - December 4, 1938, p. 10.

²Letter to author from Ira Glackens, August 24, 1954.

³O'Connor, Jr., op. cit., p. 274.

actually taken Glackens years to complete some of his pictures, and, indeed, "some of these works, and more than a few were glorious, had never been seen by the family." du Bois adds that Glackens "certainly did not call upon the opinions of others."¹

His manner of painting was, as shown earlier, largely direct, but occasionally, he made use of glazes and underpainting, to insure further the achievement of glowing and lucent qualities he so admired. But still, his work evolved through a gradual process, and, frequently, his canvases were laid aside in the rack adjoining his studio for further development. du Bois, who served with Leon Kroll and Eugene Speicher as an advisory committee for a memorial exhibition at the Whitney Museum of American Art, following Glackens' death in 1938, remembers that in the latter's studio, more than a hundred such canvases were found which the artist had been working on now and then.² In the development of his pictures, no part of his canvas was neglected. The artist's son recalls that almost always he began a work by:

¹Guy Pène du Bois, "William J. Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Whitney Museum of American Art, New York, New York, December 14, 1938-January 15, 1939, pp. 4-5.

²Ibid., p. 5.

. . . putting in a few lines on his canvas in thin paint, very sketchily . . . blocked in the main things . . . then began to paint directly. He more or less filled in the whole canvas lightly as he was in constant need of getting correct color values. All parts of his canvas were painted at the same speed or level. Bare canvas here and there was a disturbance to him.¹

Not infrequently, Glackens' finished canvases were based upon numerous studies that he had made. Many such studies are known. These he painted with a vivid summary brush technique, which he commonly reserved for small sketches, but which he sometimes treated in washes of color affected by a lightness of touch. However, he did not always follow, throughout, the arrangement, color, or lighting, indicated in these studies. For example, Beach, Saint-Jean-de-Luz compared to the study for this picture² reveals variations in the attitudes and the number of figures, is less intense in lighting, is slightly modified in color, and is minus one of the watercraft in the distance. In another work, the landscape, Potter's Place,³ Glackens, seeking a more effective feeling for organization, varied somewhat the arrangement of the houses in the background, and added two figures attending their boat in the middle distance--all of which are in contrast to the small study

¹Letter to author from Ira Glackens, August 24, 1954.

²1929, Collection of Ira Glackens.

³Undated, Collection of E. I. du Pont, Wilmington, Delaware.

of the same subject.¹ Equally exemplary of his discriminating and selective taste are the four studies² he executed prior to painting his canvas, The Breakfast Porch. In each of these four studies, Glackens depicts his wife and their two children seated at a table on the porch of an old house they had rented for the summer at Samois-sur-Seine, near Fontainebleau, in France.³ Apparently dissatisfied with the arrangement of the composition, he finally decided to portray in the finished canvas, only one figure, that of his daughter, seated beside a large basket of vividly colored flowers. But impregnated in all these studies is the same preference for a broad, variegated color range, limpid, color glowing qualities, and the feeling for open-air luminosity encountered in his finished canvases.

Throughout his late period, Glackens continued his great interest in drawing, and retained his significant skill as a draughtsman. As Ira Glackens recalls: "He drew all the time, and if not in his sketch book, possibly on whatever paper he had with him. He usually carried a small pad in his pocket and would take it out and sketch in it at any moment."⁴ In all his drawings, still marked

¹Undated, Collection of Ira Glackens.

²1925, Collection of Ira Glackens.

³Letter to author from Ira Glackens, August 16, 1954.

⁴Letter to author from Ira Glackens, November 29, 1954.

by a penetrating study of character, he continued, as was true of his graphic work during his early and middle periods, his preference for working in free-flowing line with suggestions of shading here and there, and a feeling for form which was subtle but skillfully indicated. Many of his drawings are in pencil while some are executed in red or blue chalk; occasionally, he employed dry brush, and now and then, he made use of pastel and watercolor.

Typical of such work is Glackens' Scene in Coney Island,¹ executed in pencil and charcoal on tan paper and heightened with suggestions of Chinese white. This drawing, portraying a typical crowd scene at one of New York's most popular beach resorts, is treated almost entirely in line and affected only here and there with indications of shading while suggestions of white add to a more subtle feeling for light. Also significant here is the fact that in spite of profusion, each face and figure has its own character. Another work, typical of his graphic development during this period, is Scene in Devonshire² (Plate LXXI), a pencil drawing which Glackens executed in 1936 while in England with his wife.³ Effective here is the

¹c.1915, Collection of Charles F. Iklé, New York, New York.

²1936, the Art Museum, Princeton University, Princeton, New Jersey.

³Letter to author from Ira Glackens, August 16, 1954.



William J. Glackens: SCENE IN DEVONSHIRE

feeling for space and light and the freely-handled treatment of the irregular contours of the coastline with its rising cliffs in the distance and its cluster of buildings in the left middle ground. Although essentially a sketch executed with much freedom, the artist has retained throughout, nevertheless, his characteristic feeling for sensitive easy-flowing line.

Occasionally, Glackens worked in red or blue chalk, and these drawings are similarly indicative of his great skill as a draughtsman. A significant example is his Reclining Nude in the Corcoran Gallery of Art, Washington, D. C.,¹ a red chalk drawing on grey paper heightened with white chalk, which, although dominantly linear in treatment, is, nevertheless, effectively expressive in its feeling for structural form and light. Much the same tendency is encountered in an untitled blue chalk drawing on grey paper in a private collection in New York City,² which varies somewhat, however, in that faint suggestions of shading and more emphatic touches of white chalk are used to make more positive the feeling for form and the fullness of

¹Undated.

²Undated, Collection of Mr. Charles F. Iklé.

light in the standing nude figure of a young girl.¹

Possessive of many of the qualities encountered in his paintings during this period are Glackens' pastels. In such works as Bathers,² Washington Square,³ and others, one finds the same concern for glowing, vibrant and luminous study of form in color, his preference for a broad, vivid color range, and his love of open-air luminosity. In the first named work, the numerous figures in brightly-colored bathing attire, and the green-blue water flecked by the sun, form harmonious contrasts with the variously colored beach umbrellas and the long row of ochre-colored bath houses near the boardwalk in the background. Similar in treatment is Washington Square, which likewise retains a

¹The Barnes Foundation possesses numerous drawings by Glackens, many of which are in charcoal on brown paper, and which are essentially very rough sketches of things that he had seen and which obviously caught his fancy. One of these, untitled (Undated. This drawing is one of series of eight drawings matted in one frame), executed entirely in free-flowing line, depicts two walking nuns busily engaged in conversation. In another drawing, similarly untitled (Undated), an elderly man, smoking a cigar and with both hands thrust in his pockets, stands beside a small boy listening intently to what he is saying, while in a third untitled drawing (Undated), two young women, attired in clothing reminiscent of the 'twenties, are leisurely discussing some point at length. In all these drawings, typical of Glackens' development, the emphasis is upon penetrating character, affected by a treatment that is decidedly linear, devoid of almost all shading except for occasional tonal suggestions here and there which add to the feeling for form and light.

²Undated, Collection of Misses Nelle E. and Mary Mullen.

³Undated, Collection of Miss Violette de Mazia.

luminous vibrant quality, insured further through the freely indicated strokes of color, barely joined to the next, and, thus, kept as limpid and pure as possible.

Fairly constant in any inquiry on the later artistic development of Glackens is the allegation that he was either "an imitator of Renoir" or that his manner of painting was closely related to that of the Frenchman. While it is true that Glackens' manner was somewhat related to that of Renoir, as has already been shown, such a relationship was based essentially only upon a similarity of color expression. Nevertheless, as shown earlier, although indications of Glackens' adoption of Renoir's color range of the early 'eighties are apparent as early as 1908, when he painted Julia with Books, and is more manifest during the middle years of the second decade of the present century, when he produced Girl in Black and White, he had, by the late 'twenties, as indicated in his Beach, Saint-Jean-de-Luz, already evolved a color expression that was more variegated and broadened. In short, his adaption of certain qualities from the art of Renoir was, in time, assimilated into an artistic expression that was already mature and was significantly his own.

Glackens never disavowed this influence in his work, and even "gladly acknowledged his obligations to

Renoir."¹ Guy Pène du Bois recalls that frequently Glackens would speak of Renoir in terms of "he" or "him,"² while the painter's son remembers a comment made by his father in 1929, where he "expressed . . . his annoyance at people who preferred Manet and would not see Renoir,"³ at a time when the latter's prestige was not as great as it is today. While some critics persistently referred to Renoir as Glackens' mentor, such assertions generally went unheeded; they never seemed to bother him, possibly because such references were never orally directed to him. Forbes Watson recalls that the only occasion when Glackens ever commented upon such criticism was the time that he was asked what he thought of these allegations. Watson remembers that Glackens paused before he spoke, turned red, and thence calmly in a soft voice replied: "Can you think of a better man to follow than Renoir?"⁴ Mrs. Mary Fanton Roberts, who knew him well, also recalls that Glackens generally was never disturbed by such comments; they never bothered him, and he never referred to them.⁵

¹Watson, William Glackens, p. 20.

²Letter to author from Guy Pène du Bois, Paris, France, July 7, 1954.

³Letter to author from Ira Glackens, January 20, 1955.

⁴Author's interview with Forbes Watson, Gaylordsville, Connecticut, November 8, 1954.

⁵Author's interview with Mrs. Mary Fanton Roberts, New York, New York, July 20, 1954.

One of the most outspoken critics of Glackens through the years has been C. J. Bulliet. In 1934, when the artist exhibited at the Century of Progress Fine Arts Exhibition at the Art Institute of Chicago, the critic reported:

Glackens is known as the American Renoir, and the designation, unfortunately, is too exact. Glackens must stand or fall by that comparison, and I am afraid that the fall will be inevitable. He has not the vitality that Manet had, for example, when he boldly imitated Goya - that Titian had when he imitated Giorgione.

On Renoir's instrument, he improvises melodies of his own. They are Renoirish without the sublimity of Renoir - Renoir without the soul.¹

Five years later, after viewing a retrospective memorial exhibition of works by Glackens at the Arts Club in Chicago, Bulliet concluded:

Glackens in his imitations of Renoir, was only an echo, doing what Renoir would have done with material Renoir would have chosen, but doing it feebly Glackens was good enough to illustrate what the greatest painter of all time of the female nude narrowly missed becoming. Renoir was so perilously near mock sentimentality that he tottered on the brink. Glackens, less sensitively balanced, took the fatal plunge.²

Somewhat less caustic, but equally critical, was Leila Mechlin. In reviewing the painter's memorial exhibition at the Corcoran Gallery of Art, in Washington,

¹C. J. Bulliet (ed.), 1934 Art Masterpieces in a Century of Progress Exhibition. Catalogue of an exhibition at the Art Institute, Chicago, Illinois, June 1 - November 1, 1934, p. 21.

²C. J. Bulliet, "Around the Galleries," The Chicago Daily News, June 3, 1939, p. 25.

D. C., in 1940, she pointed out:

Perhaps in throwing off the yoke of tradition, Glackens obtained too much freedom which he used not to his advantage or that of his art - but even so, he is more interesting in this stage than in the first Certainly, in a good deal of his work, one feels the influence of the French painters who made up the modern school, especially Renoir, with strange as it may seem, a mingling of Van Gogh. But he was never as profound as Renoir nor so emotional as Van Gogh, luckily for his own happiness.¹

Rather similar in tone were the comments of Martha Davidson, who, after viewing the original Glackens memorial exhibition at the Whitney Museum of American Art, in New York City, in 1938, first laudingly spoke of him as: "the American artist who best united the pre-War journalistic painting of his native country with the Impressionism of France," but then reflected: "It is regrettable that the artist gave himself up so utterly to the inspiration of the paintings of Renoir." This same critic felt, however, that "it was in the field of landscape painting that Glackens shone as the foremost Franco-American Impressionist."²

More outspoken, however, were the comments of Jerome Mellquist, who wrote in 1940: "His attachment to the oil medium, and likewise to Renoir, unfortunately coincided with, if, indeed, it did not reflect, a slackened response

¹Leila Mechlin, "Glackens Group at Corcoran Covers Period of 40 Years of Individual Painter," The Sunday Star (Washington, D. C.), January 21, 1940, Section V, p. 5.

²Martha Davidson, "The Gay Glackens: In Memoriam," The Art News, XXXVII (December 17, 1938), 9.

to American life." This art historian then queried: "And was it not the misfortune of Glackens that, pre-eminent as an illustrator, he preferred, instead, a more ambitious role in which he could not completely satisfy?"¹

It is significant to note, however, that judgments favorable to Glackens, by far, outweigh the adverse criticisms. One of the most perceiving advocates of Glackens' artistic development through the years is his first biographer, Forbes Watson, who, as early as 1920, wrote:

William Glackens responded to the glory of Renoir long before Renoir became the idol of the cerebralists. Renoir himself is credited with saying that art is learned from art, not from nature. Every painter derives from some painter or painters, and the less of an imitator he is, the less he is at pains to cover up his tracks.²

Almost two decades later, Watson chided Glackens' critics by pointing out that "in painting, they demand a theme song never heard before, an originality borne of ignorance."³ Recently, this same writer concluded:

In an era of theoretics, such as ours, Glackens would not have been as lost as many artists are today, because he was a hardy independent. He had the powers of resistance needed by the artist if he is destined to be true to himself. These were . . . balanced with the sensitivity and imagination that determine the

¹Mellquist, op. cit., p. 129.

²Forbes Watson, "William Glackens," Arts and Decoration, XIV (December, 1920), 152.

³Forbes Watson, "The Innocent Bystander," The American Magazine of Art, XXVII (March, 1935), 167.

quality of his art. I have said . . . that Glackens was a solitary. Every artist is. Not a solitary socially, but a solitary in his way of seeing.¹

Similarly discerning were the comments of the noted late collector and writer, A. E. Gallatin, who, admitting that Renoir exerted some influence upon Glackens, noted, however, that influences are also to be "found in the paintings of any artist, no matter how great." Gallatin adds further:

. . . the influence of Velasquez, of the Japanese, of Albert Moore or of Courbet is discernible in Whistler's paintings, and yet Whistler was one of the most original artists that ever lived. What he took, he thoroughly assimilated and made his own. So it is with those of Mr. Glackens' pictures which show their delightful suggestion of his admiration for Renoir, for the very essence of his work is its freshness, its note of inspiration.²

In reviewing the retrospective memorial exhibition of works by Glackens at the Museum of History, Sciences and Art, in Los Angeles, in 1939, Arthur Millier expressed much the same viewpoint as Gallatin and Watson, and added:

Thomas Benton has guessed that 10 per cent originality is the most that any artist can claim for his style. The rest is gleaned from others. Our craze for originality at all costs . . . has resulted in, for instance, praising Rembrandt to the skies but under-rating his pupils. Glackens took Renoir's method

¹Forbes Watson, "William James Glackens," The One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 15 - March 13, 1955, p. 126.

²A. E. Gallatin, Certain Contemporaries (New York: John Lane and Company, 1916), p. 3.

apart and found out what made it work If the results were bad, lifeless, tasteless paintings, then one can say that this was a waste of time. Instead, Glackens did some of the best paintings in America during this period.¹

Perhaps one of the most comprehensive and perceptive statements regarding the artistic development of Glackens was that written by his later biographer, Guy Pène du Bois, who pointed out the following:

They have used the same machine, very much as two musicians might, but the resemblance ends here. The sensuality of the Frenchman which grew until, in his old age, it approached senility, does not in any sense exist in the American. Where in the American, the rhythm is extraordinarily quick, in the other, it is long and slow; where one avidly seeks to interpret reality, to get at the root of it by objective study, the other is content to sit in his garden - as he did throughout the latter part of his life - trying to make live on canvas his dream of the ideal woman.²

¹Arthur Millier, "The Art Thrill of Last Week," The Los Angeles Times, July 9, 1939, p. 7.

²du Bois, William Glackens, p. 11.

THE LIFE AND ART OF WILLIAM J. GLACKENS
VOLUME II

VINCENT J. ^{JOHN} DE GREGORIO

The Ohio State University

1955

CHAPTER VII

RECOGNITION: EXHIBITIONS AND AWARDS

The year 1894 marks the earliest known date of any work shown by Glackens in the large exhibitions of this country. In that year, the Pennsylvania Academy of the Fine Arts accepted his Brooklyn Bridge.¹ Two years later, he was again represented at the Pennsylvania Academy,² and from 1901³ onward, Glackens' work intermittently gained admittance to the Academy's exhibitions.⁴ During this time, the public was also seeing his work at such large shows as those sponsored by the Art Institute of

¹"An Attractive Display," The Public Ledger (Philadelphia, Pennsylvania), December 17, 1894, p. 2.

²"At the Academy's Sixty-sixth Annual Exhibition," Ibid., December 21, 1896, p. 8.

³"The Academy's Annual Exhibition," The Philadelphia Inquirer, January 13, 1901, Section I, p. 11.

⁴In 1902, the Pennsylvania Academy showed his Ballet Girl in Pink. "Annual Exhibition at Academy," Ibid., January 19, 1902, Section I, p. 12. In 1906, the Academy accepted his Chez Mouquin. "Academy of Fine Arts Exhibition Begins Tomorrow," Ibid., January 21, 1906, Section I, p. 2. The following year, he was represented by the Portrait of the Artist's Wife. "102nd Annual Exhibition of the Pennsylvania Academy of Fine Arts," Ibid., January 20, 1907, Section III, p. 1. Intermittently, throughout his "Light Period," Glackens' work was included in about half of the Pennsylvania Academy's shows.

Chicago, the Carnegie Institute in Pittsburgh, the Albright Art Gallery in Buffalo, the American Watercolor Society in New York City, and others. In 1896, the Art Institute of Chicago included his Luxembourg Gardens in its Ninth Annual Exhibition,¹ but he was not again represented here until 1903.²

Two years earlier, Glackens was awarded a Gold Medal for drawing at the Pan-American Exposition in Buffalo,³ and in 1904, his Ballet Girl in Pink figured in the Universal Exposition at St. Louis.⁴ The following year, his Chez Mouquin received an Honorable Mention at the Carnegie Institute,⁵ and in 1907, two of his works, The Shoppers and May Day, Central Park were included in the Carnegie International Exhibition.⁶ The Albright Art Gallery in Buffalo

¹Catalogue of the Ninth Annual Exhibition of Oil Paintings and Sculpture by American Artists. Catalogue of an exhibition at the Art Institute, Chicago, Illinois, October 20 - December 6, 1896, p. 25.

²Catalogue of the Sixteenth Annual Exhibition of Oil Paintings and Sculpture by American Artists. Catalogue of an exhibition at the Art Institute, Chicago, Illinois, October 20 November 25, 1903, p. 31.

³Catalogue of the Exhibition of Fine Arts. Catalogue of the Exhibition of Fine Arts at the Pan-American Exposition, Buffalo, New York, 1901, p. 245.

⁴Official Catalogue of Exhibitions at the Department of Fine Arts of the Universal Exposition, at St. Louis, Missouri, 1904, p. 28.

⁵The Tenth Annual Exhibition. Catalogue of an exhibition at the Carnegie Institute, Pittsburgh, Pennsylvania, November 2, 1905-January 1, 1906, p. 7.

⁶Catalogue of the Eleventh Annual Exhibition at the Carnegie Institute, April 11-June 13, 1907. Entries are numbered but pages are not enumerated: The Shoppers, No. 181, May Day, Central Park, No. 182.

admitted his work in its First Annual Exhibition in 1906,¹ but he was not again represented there until three years later,² and then, again, in 1910.³ In the latter year, his work figured for the first time in the exhibitions of the American Watercolor Society in New York City, which showed such pictures as his Patriots in the Making, Washington Square, Wickford Sunlight, and Wickford, Grey Day.⁴

Although Glackens' work was being viewed in these large exhibitions throughout the country at this time, such showing, while at the beginning, essentially sporadic and periodic, was not without moral encouragement in its effect upon him. As early as 1894, when he was working as an artist-reporter for the Philadelphia Press, one critic referred to his Brooklyn Bridge in the Pennsylvania Academy's exhibition of that year as "highly successful, its effect being convincing." The same critic added: "It is interesting to note that it hangs in the same place as did Whistler last

¹"Americans' Work in Art," The Buffalo Express, June 2, 1906, Section I, p. 12.

²Catalogue of the Fourth Annual Exhibition of Selected Paintings by American Artists. Catalogue of an exhibition at the Albright Art Gallery, Buffalo, New York, May 10 - August 30, 1909, p. 34.

³Catalogue of the Fifth Annual Exhibition of Selected Paintings by American Artists. Catalogue of an exhibition at the Albright Art Gallery, Buffalo, New York, May 11 - September 1, 1910, p. 33.

⁴Catalogue of the Forty-third Annual Exhibition of the American Watercolor Society. Catalogue of an exhibition of the American Watercolor Society, New York, New York, April 28 - May 22, 1910, pp. 5, 29, 30.

year. While it would be rash to compare it with the master, it is pretty sure to be more popular."¹ Two years later, and again at the Academy, his entry was singled out by another critic who praised it as "an excellent little genre," adding that its significance lies in his skillful "ability to use flat tones judiciously."² In 1901, when the Academy skied one of Glackens' canvases, another reviewer took issue with the hanging committee, commenting that its location made it "scarcely discernible."³

While Glackens' work received praise in some quarters, in others, criticism was somewhat more caustic. Commenting upon his Portrait of the Artist's Wife, shown at the Pennsylvania Academy shortly after the turn of the century, one critic looked upon it as "an amusing caricature portrait of Mrs. Glackens that cannot be taken seriously,"⁴ while some months earlier, another critic had spoken of Glackens' entry in the Albright Art Gallery's exhibition

¹"An Attractive Display," The Public Ledger (Philadelphia, Pennsylvania), December 17, 1894, p. 2.

²"At the Academy's Sixty-ninth Annual Exhibition," Ibid., December 21, 1896, p. 8.

³"The Academy's Annual Exhibition," The Philadelphia Inquirer, January 13, 1901, Section I, p. 11.

⁴"102nd Annual Exhibition of the Pennsylvania Academy of the Fine Arts," The Philadelphia Inquirer, January 20, 1907, Section III, p. 1.

as "lacking in refinement and understanding."¹ Such criticisms, however, were not too frequent. In general, when critics spoke of his work as represented in the various large exhibitions, the comments were usually of a praiseworthy nature. What was also significant was the fact that his pictures were being included in many of the big exhibitions in various parts of the country, and this was especially so after the turn of the century, when his work was admitted in at least four of the large annual shows each year. Indeed, in 1909, his pictures figured in eight important shows including the National Academy of Design and the Carnegie International Exhibition. In this respect, he was infinitely more successful than some of his close friends, particularly, Sloan, Luks, and Lawson.

Throughout his "Light Period" Glackens' work was almost constantly before the public and he was also attaining greater notice by the press. Many more of the canvases of this period than those of his early and middle periods were being included in the country's large exhibitions. Furthermore, he was achieving greater recognition, becoming the recipient of numerous awards, and evidencing to a greater degree, the purchase of his works by private and public collectors.

¹"Americans' Work in Art," The Buffalo Express, June 2, 1906, Section I, p. 12.

Although earlier, Glackens' works figured in several important exhibitions, his pictures now were being seen more extensively and were included in a great many of the country's large annual shows. They were also being viewed in numerous special exhibitions abroad. His canvases were being hung in at least seven of the country's large exhibitions each year and, indeed, in 1911, his work was accepted by twelve of the big shows, including those sponsored by the Pennsylvania Academy of the Fine Arts, the Cincinnati Museum of Art, the John Herron Art Institute of Indianapolis, the Art Association of Richmond, the City Art Museum of St. Louis, and others. Eight years later, he was to approach this number somewhat closely, when his work was shown in nine important exhibitions, several of which were in the aforementioned galleries. In 1925, this number was increased to thirteen, while in 1933, it even reached the large figure of fourteen important shows, including those of the Art Institute of Chicago, the Whitney Museum of American Art in New York City, the Pennsylvania Academy of the Fine Arts, the Carnegie Institute of Pittsburgh, the Springfield Museum of Fine Arts, and others.

Throughout this period, Glackens' canvases were accepted by the Pennsylvania Academy of the Fine Arts in almost all of its exhibitions, and he continued sending

works to the latter's shows until 1937 when he exhibited there for the last time.¹ This was likewise true of the Corcoran Gallery of Art, in Washington, D. C., where his works also figured prominently until the year prior to his death.² The Carnegie Institute was similarly receptive in its attitude toward his work, and his canvases were shown in its large Annual International exhibitions almost every year until 1937,³ when, as later shall be shown, illness and inactivity interrupted his artistic development.

In 1925, Glackens' pictures were seen for the first time in the exhibitions of the Cleveland Museum of Art,⁴ and from that year onward, they were seen regularly until 1933.⁵ After a lapse of almost two decades, in 1925,⁶

¹Catalogue of the One Hundred and Thirty-second Annual Exhibition. Catalogue of the exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 24 - February 28, 1937, p. 16.

²Leila Mechlin, "Corcoran Exhibit Attracts," The Evening Star (Washington, D.C.), April 3, 1937, Section B, p. 3.

³The 1937 International Exhibition of Paintings. Catalogue of the exhibition at the Carnegie Institute, Pittsburgh, Pennsylvania, October 14 - December 5, 1937, p. 9.

⁴The Fifth Annual Exhibition of Contemporary American Paintings. Catalogue of the exhibition of the Cleveland Museum of Art, Cleveland, Ohio, June 12 - July 12, 1925, p. 37.

⁵Henry S. Francis, "The Thirteenth Exhibition of Contemporary Oils," The Bulletin of the Cleveland Museum of Art, XX (December, 1933), 101.

⁶The Thirty-Eight Annual Exhibition of American Paintings and Sculpture. Catalogue of the exhibition of the Art Institute, Chicago, Illinois, October 29 - December 13, 1925, p. 29.

he was again represented in the annual shows of the Art Institute of Chicago, and was included in almost all of its exhibitions until 1934.¹ The Albright Art Gallery of Buffalo continued to accept his pictures during this period, but his canvases were not seen here again after 1931,² possibly because he stopped sending them. His work was hung sporadically in the annual shows of the City Art Museum of St. Louis, where he was represented for the last time in 1937.³ This was likewise true of the exhibitions of the Toledo Museum of Art.⁴ His work was also frequently seen in such other important shows as those of the Cincinnati Museum, the Detroit Museum of Art, the Worcester Art Museum, the Los Angeles Museum, the John Herron Art Institute, and others.

Glackens was being represented not only in numerous significant annual exhibitions but he was also achieving recognition in many of the special shows both in this

¹The Forty-Sixth Annual Exhibition of American Paintings and Sculpture. Catalogue of the exhibition of the Art Institute, Chicago, Illinois, June 1 - November 1, 1934, p. 25.

²Catalogue of the Ninth Annual Exhibition of Selected Paintings by American Artists. Catalogue of an exhibition of the Albright Art Gallery, Buffalo, New York, May 16 - August 31, 1914, p. 6.

³The Thirty-First Annual Exhibition of Selected Paintings by American Artists. Catalogue of an exhibition of the City Art Museum, St. Louis, Missouri, January 3 - February 2, 1917, p. 17.

⁴The Twenty-Fourth Annual Exhibition of Selected Paintings by Contemporary American Artists. Catalogue of the exhibition of the Toledo Museum of Art, Toledo, Ohio, June 6 - August 29, 1937, p. 11.

country and abroad. In 1915, for example, the Panama-Pacific International Exposition at San Francisco showed five of his best known canvases.¹ Five years later, he figured prominently in the Exhibition of International Art in Venice, Italy.² In 1925, the Exposition Trinational in Paris exhibited two of his works,³ and almost a decade later, he was represented significantly in the Century of Progress Exhibition at Chicago.⁴

The Museum of Modern Art included works by Glackens in both its large exhibition of "Painting and Sculpture by Living Americans," in 1930-1931,⁵ and its well-publicized exhibition of "American Painting and Sculpture, 1862-1932,"

¹Official Catalogue of the Exhibitors, Panama-Pacific International Exhibition, 1915. Catalogue of the exhibitions at the Panama-Pacific Exposition, San Francisco, California, February 20 - December 4, 1915, p. 141.

²Forbes Watson, "The American Art Exhibition in Venice," Arts and Decoration, XIII (August, 1920), 213.

³Catalogue d'Exposition Trinational. Catalogue d'Exposition Trinational aux Galeries Durand-Ruel, Paris, France, 5-28, juin, 1925 (pages and entries not numbered).

⁴"Art of America is Feature of Chicago's Great Exhibition," The Art Digest, VIII (June 1, 1934), 20.

⁵Painting and Sculpture by Living Americans. Catalogue of an exhibition at the Museum of Modern Art, New York, New York, December 2, 1930 - January 20, 1931, p. 13.

about a year later.¹ Glackens was likewise invited by the Baltimore Museum of Art, in 1934, to be represented in its "Exhibition of a Survey of American Painting,"² and three years later, the Whitney Museum of American Art accorded him the same honor in its exhibition of the "New York Realists."³ Two other important special exhibitions of 1937--"American Painting from 1860 until Today," sponsored by the Cleveland Museum of Art,⁴ and the Macbeth Galleries' "The Eight, Thirty Years After"⁵--similarly presented well-known works by Glackens. Such frequent and extensive showing, in many parts of the country and even abroad, supplemented, as shall be seen later, by numerous one-man exhibitions, served to assure him moderate popularity and to increase his standing in the

¹American Painting and Sculpture, 1862-1932. Catalogue of an exhibition at the Museum of Modern Art, New York, New York, October 31, 1932 - January 31, 1933, p. 30.

²Catalogue of an Exhibition of A Survey of American Painting. Catalogue of an exhibition at the Baltimore Museum of Art, Baltimore, Maryland, January 10 - February 28, 1934, p. 19.

³The New York Realists. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, February 9 - March 5, 1937, pp. 15-16.

⁴Catalogue of an Exhibition of American Paintings from 1860 until Today. Catalogue of an exhibition at the Cleveland Museum of Art, Cleveland, Ohio, June 23 - October 4, 1937, p. 23.

⁵The Eight, Thirty Years After. Catalogue of an exhibition at the Macbeth Galleries, New York, New York, January 4-17, 1938 (pages and entries not numbered).

minds of many art critics. What was especially encouraging was the fact that he was achieving greater recognition and was being acknowledged as one of the country's most significant painters, although such recognition was essentially a slow development and was only to be partially realized by the time of his death.

This late period also brought a succession of significant awards--to which, characteristic of Glackens, he attached no great importance. Such recognition was first evidenced in 1915 when the Panama-Pacific International Exposition at San Francisco accorded his Chez Mouquin a Bronze Medal.¹ Almost a decade later, the Pennsylvania Academy of the Fine Arts awarded him the Temple Gold Medal for his Nude at its One Hundred and Nineteenth Annual Exhibition.² In 1929, he received the Second Prize of \$1,000 for his Bathers, Ile Adam at the Carnegie Institute's International Exhibition,³ while

¹Catalogue de Luxe of the Department of Fine Arts of the Panama-Pacific International Exposition. Catalogue of the exhibition of the Department of Fine Arts, the Panama-Pacific Exposition, San Francisco, California, February 20 - December 4, 1915, p. 317.

²"Some of the Prize Winners in the Pennsylvania Academy's Annual Exhibition," The Art News, XXII (February 9, 1924), 2.

³"Italian Carries Off Two Main Prizes at Carnegie International," The Art Digest, IV (October 15, 1929), 5.

four years later, he was again honored by the Pennsylvania Academy of the Fine Arts when it awarded him the Carol H. Beck Gold Medal for his Girl in Black and White¹ (Plate LXXII). The year 1936 was an especially significant year for him, for his work was accorded three important honors: the Carnegie Institute awarded him the Alleghany County Club Prize of \$300 for his Tulips;² the Art Institute of Chicago presented him with the Norman Wait Harris Bronze Medal for his well-known Soda Fountain³ (Plate LXIII); at the Pennsylvania Academy of the Fine Arts, his Beach, Saint-Jean-de-Luz (Plate LXXIV) won the Jennie Sesnan Medal for the best landscape in the exhibition.⁴

In 1937, Glackens was one of twenty-seven American painters whose work was invited for representation at the Paris Exposition,⁵ where he was to receive the Grand Prix for his Central Park, Winter.⁶ Then, in 1938, only two

¹"Girl in Black and White," The New York Times, February 5, 1933, Section VII (Rotogravure), (pages not numbered).

²"Tulips," The Carnegie Magazine, X (October, 1936), Cover.

³"Art Throughout America," The Art News, XXXV (October 31, 1936), 20.

⁴Catalogue of the One Hundred and Thirty-First Annual Exhibition. Catalogue of the exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 26 - March 1, 1936, p. 17.

⁵"U. S. Art Is Chosen For The Paris Fair," The New York Times, May 20, 1937, p. 22.

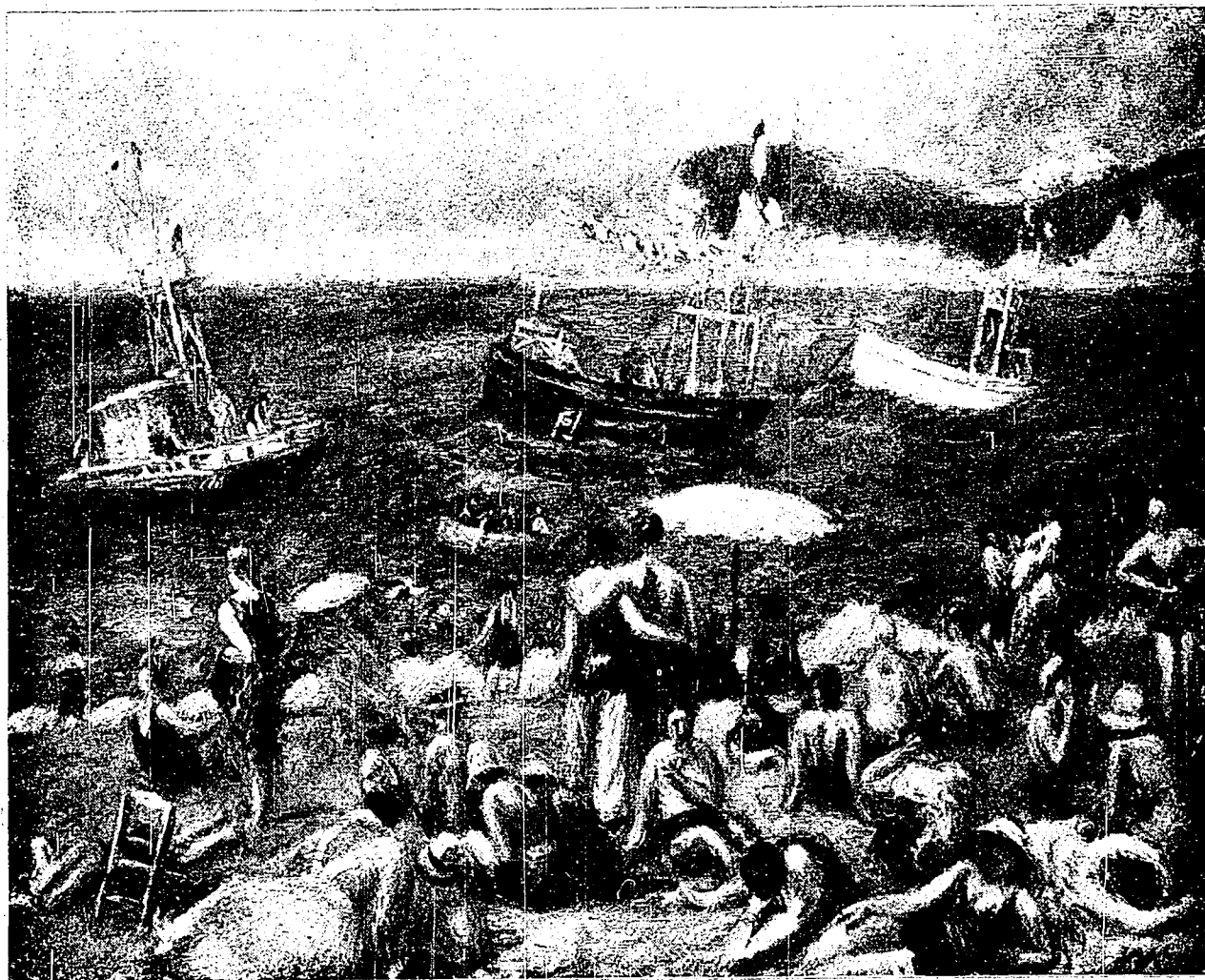
⁶The Diplome du Grand Prix discerné à William J. Glackens is in the possession of Ira Glackens.



William J. Glackens: GIRL IN BLACK AND WHITE



William J. Glackens: THE SODA FOUNTAIN



William J. Glackens: BEACH, SAINT-JEAN-DE-LUZ

months before his death, the Pennsylvania Academy of the Fine Arts presented him with the J. Henry Scheidt Memorial Prize of \$250 for his Bal Martinique¹ (Plate LXXV).

In spite of the prestige of these awards in the world of art, according to one of Glackens' closest friends, he attached little or no importance to them.² Another intimate friend pointed out that it was not like Glackens to bother about such things.³

However, regardless of the artist's attitude toward honors and awards, these are important in a study of his development, for they show that perceptive awareness of his significance in American art was to increase with the years and was to reach a climax shortly after his death. Although, particularly during his later period, his canvases gained admittance to many of the country's large exhibitions and frequently were awarded honors, few purchasers sought his work on the market. Interestingly, it was only during the last two years of his life that an increased interest in the actual purchase of his canvases was noticeable.

¹"Pennsylvania Annual Provides Blue-Print of 1938's Art Trends," The Art Digest, XII (February 15, 1938), 5.

²Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

³Author's interview with Mahonri Young, November 8, 1954.



William J. Glackens: BAL MARTINIQUE

Indeed, according to a noted art historian, Glackens had, "at the age of forty . . . maintained the rare distinction of . . . never having sold a picture."¹ In an entry in his diary in 1909, Sloan had written:

I remember today that Lawson told me the splendid news that Glackens had sold his picture "Bathing, Cape Cod" at the National Academy exhibition. This is of great importance to Glack and can't fail to encourage him.²

This painting mentioned by Sloan is the first known picture to have been sold by Glackens and since the artist was thirty-nine years of age in 1909, the art historian's observation is borne out.

Charles Daniel was Glackens' dealer from 1914 to 1924, and he recalls that during this time, there never was a great demand for Glackens' work. This was also true of the work of George Luks and Ernest Lawson, for whom Daniel also served as dealer. The dealer further remembers that while Glackens and Luks sold few works, Lawson sold even less.³

¹Sadakichi Hartmann, A History of American Art, II (2d ed.: Boston: L. C. Page & Company, 1932), p. 300.

²Diary of John Sloan, January 3, 1909. The canvas referred to by Sloan is listed in the catalogue of the Winter Exhibition of the National Academy of Design as Beach Scene, Cape Cod. Winter Exhibition of the National Academy of Design. Catalogue of the exhibition of the National Academy of Design, New York, New York, December 12, 1908 - January 9, 1909, p. 55.

³Author's interview with Charles Daniel, Larchmont, New York, July 30, 1954.

In spite of the few sales he was able to accomplish for the artists whose works he handled, Daniel, through his gallery, provided an opportune center for Glackens and his colleagues. Ever since the opening of his gallery in 1913, Daniel was one of the few "exhibitors of vanguard art and especially of young-not-arrived artists" in this country. In addition to Glackens, Luks, and Lawson, he also sponsored and organized shows for such men as Maurice Prendergast, Leon Kroll, Alfred H. Maurer, Abraham Walkowitz, Max Weber, Charles Demuth, Yashuo Kuniyoshi, and many others.¹

Daniel organized two large one-man exhibitions for Glackens at his gallery, one in 1917,² and the other in the following year,³ neither of which, as he recalls, were very successful as regards the sale of his pictures. Daniel remembers that it was through the painter, Middleton Manigault, that he came to meet Ferdinand Howald, a noted art collector of Columbus, Ohio, who was to become not only his most important patron but who also became interested somewhat in the work of Glackens. The former art

¹Elizabeth McCausland, "The Daniel Gallery and Modern American Art," Magazine of Art, XLIV (November, 1951), 280.

²Oil Paintings by William Glackens. Catalogue of an exhibition of paintings by William J. Glackens at the Daniel Galleries, New York, New York, May 2-17, 1917.

³Catalogue of an Exhibition of Recent Paintings by William Glackens. Catalogue of an exhibition of painting by William J. Glackens at the Daniel Galleries, New York, New York, January 17-30, 1918.

dealer recalls that it was during the early 'twenties that Howald purchased three of the painter's canvases,¹ which later, he was to bequeath to the Columbus Gallery of Fine Arts.²

It was during the early years of the second decade of the present century that Dr. Albert C. Barnes began to purchase the works of Glackens.³ This collection--now housed in the Barnes Foundation at Merion, Pennsylvania--was to increase in size gradually, and, in time, was to exceed that of any known Glackens collection owned by any museum or gallery. Possessing more than sixty Glackens pictures, which were all purchased from the painter, himself,⁴ the Barnes Foundation, accordingly owns more works

¹Author's interview with Charles Daniel, July 30, 1954.

²These three works, Pier at Blue Point, Beach Scene Near New London, and Bathing Near the Bay, were bequeathed by Howald to the Columbus Gallery of Fine Arts, Columbus, Ohio, on April 23, 1931. "Ferdinand Howald Permanent Collection of Modern and Primitive Paintings," Bulletin of the Columbus Gallery of Fine Arts, I (January, 1931), 9.

³Author's interview with Miss Nelle E. Mullen, Merion, Pennsylvania, December 7, 1954. Miss Nelle E. Mullen was, with her sister, Miss Mary Mullen, for many years closely associated with the Barnes Foundation in the development of its art educational program. These two sisters are also the authors of numerous articles regarding art education as sponsored by the Barnes Foundation.

⁴Author's interview with Miss Violette de Mazia, Merion, Pennsylvania, December 7, 1954. Miss de Mazia, Director of Art Education at the Barnes Foundation, has been, for many years, associated with the latter museum.

by the artist than by any other American painter.¹ The development of this extensive collection of Glackens works by Barnes is significant not only because of its size, but also because it forms part of what art historians and critics have considered "the finest collection of modern art in the world,"² in the evolvment of which, as later shall be seen, Glackens was to play an important role.

It was in 1925 that the Kraushaar Galleries became Glackens' dealers, continuing even after the painter's death, as agents for the sale of his works. Miss Antoinette Kraushaar, whose father, Charles W. Kraushaar, originally founded this well-known gallery, recalls that Glackens had, except for a period shortly before and after his death, enjoyed no great demand for his pictures. However, the art dealer remembers that he never seemed perturbed by this.³ Throughout this period and until his death in 1938, the Kraushaar Galleries included him in many of its group shows and had also organized for him four large one-man exhibitions: one in 1925,⁴ another,

¹Letter to author from Miss Violette de Mazia, March 14, 1955.

²Carl W. McCardle, "The Terrible-Tempered Dr. Barnes," The Saturday Evening Post, CCXIV (March 21, 1942), 9.

³Author's interview with Miss Antoinette M. Kraushaar, New York, New York, July 21, 1954.

⁴Catalogue of an Exhibition of Paintings by William J. Glackens. Catalogue of an exhibition of paintings by William J. Glackens at the C. W. Kraushaar Galleries, New York, New York, April 1-22, 1925.

three years later,¹ a third, in 1931,² and a fourth, in 1935.³ Although not entirely successful with reference to sales,⁴ these exhibitions were encouraging in their wide and usually favorable coverage by the press. For example, in reviewing Glackens' one-man exhibition in 1931, one art critic noted that "seldom has the blazing sunlight and oppressive heat of the south of France been better recorded in paint on canvas,"⁵ while another critic commented:

He takes southern France with its terraced hillsides, accents of olives, villa walls, bright rooftops and the distant glimpses of the sea, and records them, giving a free and fresh account . . . that is epoch-making.⁶

Five years later, when Glackens' work was again seen in a one-man show, one reviewer reported that it was

¹Catalogue of an Exhibition of Paintings by William Glackens. Catalogue of an exhibition of paintings by William J. Glackens at the C. W. Kraushaar Galleries, New York, New York, March 28 - April 12, 1928.

²Catalogue of an Exhibition of Paintings by William Glackens. Catalogue of an exhibition of paintings by William J. Glackens at the C. W. Kraushaar Galleries, New York, New York, April 15-30, 1931.

³Exhibition of Paintings by William J. Glackens. Catalogue of an exhibition of paintings by William J. Glackens at the C. W. Kraushaar Galleries, New York, New York, February 11 - March 2, 1935.

⁴Author's interview with Miss Antoinette Kraushaar, July 21, 1954.

⁵H. E. Schnakenburg, "Exhibitions," The Arts, XVII (April, 1931), 579, 581.

⁶"William Glackens," The Art News, XXIX (April 18, 1931), 10.

"an admirable exhibition," and added: "He stands upon his own feet and makes an exhilarating effect."¹ Another critic, viewing the same exhibition spoke equally praisingly of Glackens' work, pointing out that it reflects that "he is in triumphant possession of his own powers."²

In 1936, both the Addison Gallery of American Art³ and the Columbus Gallery of Fine Arts⁴ gave him large one-man exhibitions which embraced a great many of his works and included some of his best-known canvases. Interestingly, many of the works by Glackens that were purchased during this period were acquired from many of these exhibitions, and especially those that coincided with the last decade of his life.

The first significant museum acquisition made of his work occurred in 1921, when the Metropolitan Museum of Art of New York City purchased his Central Park,

¹"Old and New Works by W. J. Glackens," The New York Herald Tribune, February 17, 1935, Section V, p. 10.

²"Retrospective Exhibit by William Glackens," The New York Post, February 23, 1935, p. 23.

³Paintings by William J. Glackens. Catalogue of an exhibition of paintings by William J. Glackens at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, February 1 - March 1, 1936.

⁴"Girl in Black and White," The Columbus Dispatch (Columbus, Ohio), April 19, 1936, Section B, p. 7.

Winter (Plate LXXVI) through its George A. Hearn Fund.¹ Four years later, his Chez Mouquin was acquired by the Art Institute of Chicago as a gift from the Friends of American Art who purchased it in that year.² In 1930, the Detroit Art Institute bought his Promenade,³ and three years later, the Whitney Museum of American Art followed suit when it acquired his Fête du Suquet.⁴

From 1933 onward until shortly after Glackens' death, there followed a continuous series of significant public accessions which was to increase in number during the very last years of his life. The Denver Art Museum purchased his Little Girl in Green in 1934,⁵ while the following year, his Jetties, Bellport was acquired by the Albright Art Gallery of Buffalo through its Evelyn Rumsey Cary Fund.⁶ In 1936, Glackens' Saint-Jean became part of

¹H. G. W., "Recent Accessions," Bulletin of the Metropolitan Museum of Art, XVI (April, 1921), 84.

²"Twenty-Eight Annual Exhibition," Bulletin of the Art Institute of Chicago, XIX (November, 1925), 96.

³E. P. Richardson, "The Promenade," Bulletin of the Detroit Institute, XII (October, 1930), 8.

⁴Edward Alden Jewell, "Purchases at Whitney," The New York Times, January 8, 1933, p. 12.

⁵Letter to author from Mr. Otto Karl Bach, Director, the Denver Art Museum, Denver, Colorado, January 14, 1955.

⁶Letter to author from Mr. Carroll Edward Hogan, Curator of Collections, the Albright Art Gallery, the Buffalo Fine Arts Academy, Buffalo, New York, August 27, 1954.



William J. Glackens: CENTRAL PARK, WINTER

the collection of the Addison Gallery of American Art at Andover,¹ while in the next year, two of his best known works--Luxembourg Gardens, and the Green Car--were, likewise, to pass into other important collections--the former acquired by the Corcoran Gallery of Art of Washington, D. C.,² and the latter by the Metropolitan Museum of Art of New York City, through its Arthur H. Hearn Fund.³

In 1938, the year of Glackens' death, there were three other important accessions. The University of Nebraska purchased Mahone Bay for its F. M. Hall Collection;⁴ the Museum of Fine Arts of Boston acquired Flying Kites, Montmartre through its Charles H. Hayden Fund;⁵ and Sweet Briar College, Sweet Briar, Virginia, incorporated within its collection, Daisies and Anemones, which it had received

¹Letter to author from Mr. Bartlett H. Hayes, Director, the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, October 8, 1954.

²Author's interview with Mr. John Breckinridge, Keeper of the Files, the Corcoran Gallery of Art, Washington, D. C., January 12, 1955.

³H. McA., "Notes," Bulletin of the Metropolitan Museum of Art, XXXII (June, 1937), 158.

⁴Letter to author from Mr. Norman A. Geske, Acting Director, the University of Nebraska Art Galleries, the University of Nebraska, Lincoln, Nebraska, September 3, 1954.

⁵Letter to author from Mrs. Haven Parker, Assistant Curator of American Painting, Museum of Fine Arts, Boston, Massachusetts, December 4, 1954.

as a gift from the Friends of American Art who had purchased it that year.¹

A short time after Glackens' death, plans were made for a series of memorial exhibitions of his work. The first of these shows was held at the Whitney Museum of American Art in the winter of 1938-1939. This exhibition, comprising ninety-two of his canvases and thirty-four of his drawings,² covering forty years of his activity, was one of the most comprehensive that the Whitney Museum had undertaken thus far.³ Its reception by the critics was fairly warm. Edward Alden Jewell of The New York Times, spoke of it as an exhibition which "illuminates the whole vista of change and growth, of thralldom and the ultimate triumph of personal feeling vividly expressed in his individual manner."⁴ Much the same attitude was expressed by Jerome Klein of The New York Post, who stated that the show "commands respect for a painter who set his store by

¹"A Glackens for Sweet Briar," The Art Digest, XII (March 15, 1938), 17.

²William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William Glackens at the Whitney Museum of American Art, New York, New York, December 14, 1938 - January 15, 1939.

³"Museum to Hold Glackens Show," The New York Times, December 10, 1938, p. 15.

⁴Edward Alden Jewell, "Art of Glackens Put On Exhibition," The New York Times, December 14, 1938, p. 29.

integrity and scrupulous artistry throughout his career."¹

Almost two months later, a slightly larger version of this exhibition was held at the Carnegie Institute in Pittsburgh,² where, similarly, its reception by the critics was somewhat favorable. Typical of such feeling were the words of Dorothy Kantner of The Sun-Telegraph who commented:

Color has gone on a glorious binge and concentrated itself on the four second-floor galleries of the Carnegie Institute. Rich, glowing, opalescent, the canvases of the late famed American artist are a feast for anyone, art-minded or otherwise.³

After the Carnegie Institute show, the American Federation of Arts sponsored and circulated a reduced version of the latter exhibition, which works were seen throughout many parts of the country. This memorial exhibition, comprising forty canvases, was made up of work that was selected by Mrs. Juliana Force, Director of the Whitney Museum of American Art, Hermon More, Curator of the latter gallery, and Forbes Watson.⁴ The exhibition, seen in seven cities, was shown at the Arts Club in

¹Jerome Klein, "Whitney Opens A Memorial Glackens Exhibit," The New York Post, December 17, 1938, p. 14.

²This memorial exhibition extended from February 1 to March 15, 1939, and comprised ninety-seven paintings and thirty-five drawings by Glackens. "Glackens' Art to be Shown," The Pittsburgh Post-Gazette, January 27, 1939, p. 11.

³Dorothy Kantner, "Brilliant Colors Feature Exhibit of Glackens Art," The Sun-Telegraph (Pittsburgh, Pennsylvania), February 1, 1939, p. 29.

⁴"Glackens Show to Travel," The Art Digest, XIII (February 1, 1939), 13.

Chicago,¹ the Museum of History, Sciences and Art in Los Angeles,² the City Art Museum of St. Louis,³ the Speed Memorial Museum of Louisville,⁴ the Cleveland Museum of Art,⁵ the Corcoran Gallery of Art in Washington, D. C.,⁶ and finally at the Norfolk Museum of Arts and Sciences.⁷ In general, Glackens' work, in these various cities, was received cordially. In Chicago, for example, Paul T. Gilbert of The Chicago Sunday Examiner stated:

Already Glackens' work is at a premium, for he is an expression of the best this country has produced.

¹Here, it was shown from May 19 to June 12, 1939. "Lehmbruck and Glackens," The Chicago Daily News, May 20, 1939, p. 26.

²Where it was seen from July 5 to August 10, 1939. "Brush Strokes," The Los Angeles Times, July 2, 1939, Section III, p. 7.

³It was viewed here from October 1 to October 20, 1939. "Memorial Show for a Once Artistic Rebel," The St. Louis Post-Dispatch (Pictures), October 22, 1939, p. 5.

⁴Where it was shown from November 2 to November 18, 1939. "Glackens Exhibit Has Work of 40 Years," The Louisville Times, November 6, 1939, p. 3.

⁵It was seen here from December 1 to December 31, 1939. "Calender of the Week at the Museum of Art," The Cleveland Plain-Dealer, November 26, 1939, Section B, p. 12.

⁶Here, the exhibition extended from January 21 to February 18, 1940, Section VIII, p. 4.

⁷Here, it was shown from March 3 to March 24, 1940. "Art Exhibit Opens Today," The Norfolk Virginian-Pilot, March 3, 1940, Section I, p. 4.

He is a master of color composition, as well as an accurate observer of human idiosyncrasies.¹

When the same exhibition was shown in Cleveland, some time later, Grace V. Kelley of The Cleveland Plain-Dealer commented:

For those who enjoy good painting, intrinsic color, a singing wonder in the artistic vision, Glackens will always give pleasure. He has painted a long time with sincerity, modesty and unforced enjoyment My own summing up might be that Glackens with no axe to grind and motivated only by the visual thrill, has passed on his visual experiences to those capable of receiving them as visual experiences, and in so doing has fulfilled the function of the authentic artist.²

In Washington, D. C., Elizabeth E. Poe of The Times-Herald, after viewing the Glackens memorial exhibition at the Corcoran Gallery of Art, spoke of him as "one of the American masters in the world of art," and added: "To Glackens, painting was an act of pure joy. He knew that no higher pleasure can there be than to mold one's colors into a new master color that is your very own." This same critic also felt that "Glackens had color secrets of his own and he has left them as a heritage to the world in his paintings."³

¹Paul T. Gilbert, "In the World of Art," The Chicago Sunday Herald and Examiner, May 28, 1939, Section III, p. 5.

²Grace V. Kelley, "Glackens Memorial Showing of Paintings, Illustrations Featured at Art Museum," The Cleveland Plain-Dealer, December 10, 1939, Section B, p. 18.

³Poe, op. cit., p. 8.

Shortly after the large memorial exhibition at the Whitney Museum of American Art, Mrs. William J. Glackens showed a "Loan Exhibition of Paintings" by her late husband, at their home on 9th Street in New York City. This exhibition, held in 1939,¹ was the first of ten memorial shows that she was to arrange in honor of the painter. These exhibitions, usually small and almost always held during the latter part of the year, frequently included some of Glackens' most significant works. One of the most notable of these memorial shows was that held in 1942, which included his earliest known canvas, Study in White, his large Portrait of a Musician, his well-known Seine at Samois, and other works.² The largest of these exhibitions was held in 1943, when his Beach, Saint-Jean-de-Luz, Bouquet in Quimper Pitcher, Bellport Regatta, and other canvases were among thirty-nine typical works by the artist that were shown.³ Four years later, Mrs. Glackens presented the last of these annual shows. This exhibition was a dual memorial show, for it included, in

¹Loan Exhibition of Paintings by William Glackens. Catalogue of a memorial exhibition of paintings by William J. Glackens at the Glackens home, New York, New York, February 17 - March 1, 1939.

²"The Glackens Annual," The New York Times, November 8, 1942, Section VIII, p. 9.

³The Fifth Annual Memorial Exhibition of Paintings, Sketches, and Drawings by William Glackens. Catalogue of a memorial exhibition of works by William J. Glackens at the Glackens home, New York, New York, November 6 - December 5, 1943, pp. 2-3.

addition to the work of her late husband, drawings and paintings by their daughter, Lenna, who had died in 1943.¹ This final memorial exhibition in the Glackens home, in 1947, ended what had become, according to one art critic, "an art tradition in New York City."²

After Glackens' death, there also followed a series of other significant Glackens acquisitions. These included: the purchase of The Drive, Central Park by the Cleveland Museum of Art in 1939 through its J. H. Wade Fund;³ the accession of Luxembourg Gardens by the University of Wichita for its Roland P. Murdock Collection;⁴ the acquirement of Park on the River by the Brooklyn Museum in 1941, through its Richard S. Ramsey Fund;⁵ and the purchase in 1944, of March Day, Washington Square by the Encyclopaedia Britannica.⁶

¹"Art Notes," The New York Times, November 15, 1947, p. 10.

²"Glackens Memorial Exhibit to Open," The Villager (New York City), October 30, 1947, p. 14.

³Henry S. Francis, "An Oil by William Glackens," The Bulletin of the Cleveland Museum of Art, XXVII (March, 1940), 35.

⁴Letter to the author from Mrs. Elizabeth S. Nevas, Trustee for the Roland P. Murdock Collection, the Wichita Art Museum, the University of Wichita, Wichita, Kansas, September 22, 1954.

⁵Edward Alden Jewell, "Museums. A Survey of Their 1941 Activities," The New York Times, December 28, 1941, Section IX, p. 9.

⁶Letter to author from Mr. James Colvin, Director of Public Relations, the Encyclopaedia Britannica, Chicago, Illinois, February 18, 1955.

Recognition of Glackens' significance was not limited to public collections alone, however; it was supplemented, especially during the last decade of his life, but continued until the present day, by the great interest shown in his work by many private art collectors. Such developments were essentially evidence of an increased awareness of his significance which was to reach a climax during the period after his death.

CHAPTER VIII

THE ARTIST'S PARTICIPATION IN THE LIBERAL ARTISTIC MOVEMENT

As Lloyd Goodrich has pointed out, today, when galleries and other media for art exhibitions are so numerous, it is difficult to appreciate the problem which faced, particularly, the younger artists of half a century ago.¹ Art galleries were few in number and were unwilling to provide opportunities to other than older, well established artists whose work was in public demand. The Pennsylvania Academy of the Fine Arts, the Carnegie Institute, the Society of American Artists, and especially the National Academy of Design, through their periodic exhibitions, were the chief means by which younger artists sought to bring their work before the public, but the severity with which the juries of these various organizations selected from the entries was notorious. Since New York City had become, by the turn of the century, the undisputed art center of the country, and since the National Academy of Design was the most powerful and influential of all the art associations, the latter's exhibitions were the major events in the world of art,

¹Goodrich, John Sloan, p. 29.

and every young artist seeking recognition tried to gain admission for his work at these exhibitions. Throughout the last quarter of the nineteenth century and up to the middle of the first decade of the new century, it was the Society of American Artists that provided the greatest competition to the National Academy of Design, and its annual exhibitions, like those of the latter, were looked upon as highly important events among art circles in this country.

It was not until 1900 that Glackens succeeded in showing his work at the Society of American Artists, when his Portrait of a Young Woman figured in the Twenty-second Annual Exhibition.¹ His work was not seen there again until two years later when the Society's jury of selection passed its approval upon his Hammerstein's Roof Garden.² In 1903, Glackens sent two canvases to the Society, Ballet Girl in Pink and The Lunch Counter,

¹Catalogue of the Twenty-Second Annual Exhibition of the Society of American Artists. Catalogue of the exhibition of the Society of American Artists, New York, New York, March 24 - April 28, 1900, p. 36.

²Catalogue of the Twenty-Fourth Annual Exhibition of the Society of American Artists. Catalogue of the exhibition of the Society of American Artists, New York, New York, March 28 - May 4, 1902, p. 33.

both of which were accepted.¹ The next year, he was again represented there, when his Ballet, Carmen figured in the Society's Twenty-sixth Annual Exhibition,² which entry was regarded by one critic as "a trifle rugged and unfinished."³ In 1905, he was admitted to membership in the Society of American Artists,⁴ although he did not exhibit there that year. The following year, now a member of the Society, and consequently exempt from jury judgment, he showed his well-known Central Park, Winter.⁵

When, in 1906, the Society of American Artists merged with the National Academy of Design, it was agreed according to a **resolution** amended and adopted by both bodies that all members of the Society who were not already Academicians or Associates would thereupon

¹"The Society of American Artists," The Evening Sun (New York City), April 3, 1903, p. 7.

²Catalogue of the Twenty-Sixth Annual Exhibition of the Society of American Artists. Catalogue of the exhibition of the Society of American Artists, New York, New York, March 26 - May 1, 1904, p. 57.

³"The American Artists," The New York Times, March 26, 1904, p. 9.

⁴Catalogue of the Twenty-Eighth Annual Exhibition of the Society of American Artists. Catalogue of the exhibition of the Society of American Artists, New York, New York, March 17 - April 22, 1906, p. 11.

⁵Ibid., p. 69.

become Associates of the Academy.¹ Glackens was to remain an Associate member of the National Academy for twenty-seven years, and it was only in 1933, at the age of sixty-three, well advanced in artistic maturity, that the organization saw fit to make him an Academician.² Accordingly, he was one of four members of "The Eight" to become affiliated with the Academy: Henri, older than the others, had become an Academician in 1906, Lawson became a full member of that organization in 1917,³ while Shinn reached the same status in that body only in 1943,⁴ exactly ten years before his death.⁵ On the other hand, both Sloan and Luks, throughout their lives, remained bitter about the Academy, because of the "unjust" treatment their works were receiving by the juries of that organization. After 1909, Sloan no longer was included in any Academy shows, probably

¹Constitution and By-Laws of the National Academy of Design, Amended and Adopted, January 15, 1907, p. 7.

²The American Tradition. Catalogue of an exhibition at the National Academy of Design, New York, New York, December 3-16, 1951, p. 13.

³Commemorative Exhibition of the National Academy of Design, 1825-1925. Catalogue of an exhibition at the National Academy of Design, New York, New York, December 1, 1925 - January 3, 1926, pp. xxix-xxx.

⁴118th Annual Exhibition. Catalogue of an exhibition at the National Academy of Design, New York, New York, March 29 - April 25, 1944, p. 58.

⁵"Milestones," Time, LXI (May 11, 1953), 96.

because he stopped sending.¹ He rejected the idea of having his pictures "sifted through the beards of the academicians" who formed the juries of the exhibitions.² Luks was similarly caustic in his attitude toward the Academy. In 1919, a New York City newspaper quoted him as follows:

I read in the Herald of my being refused at the National Academy. If my name was proposed, it was done without my authority. I am very sorry that the Academy should resort to tactics of this sort. . . .I would not have accepted if I had been elected. My one pride in life has been that I was never a member of the Academy, and I shall never be.³

Glackens, throughout the long period that he was a member of the Academy, appears not to have participated extensively in its power politics, and this was likewise true of his friends, Henri, Lawson, and Shinn. Their membership in this organization, in addition to the fact that it offered an important opportunity to show their works, may also possibly be explained by Henri's belief that only through association with this then dominant and influential body could any attempt be made to liberalize it.⁴

¹Goodrich, John Sloan, p. 31.

²Van Wyck Brooks, "The Eight's Battle for U. S. Art," The Art News, LIII, (November, 1954), 42.

³"Spring Time Rush of Art Exhibitions Now at the Full," The New York Herald, April 14, 1919, p. 10.

⁴C. de K., "In the World of Art and Artists," The New York Times, March 17, 1907, p. 5.

Prior to 1905, Glackens, like Luks, Sloan, and Lawson, undoubtedly had also experienced difficulty in having his work accepted at the National Academy exhibitions. One encounters no entries by Glackens in the Academy exhibition catalogues up to 1905. His East River Park, accepted by the jury of selection of the Winter Exhibition of 1905-1906, marks his first appearance in the Academy shows.¹ Since becoming an Associate member of the Academy in the latter year, and, accordingly, permitted to exhibit one work free from jury judgment, Glackens, thereupon, exhibited continuously at the National Academy until 1916.² His work appeared here for the last time in the Winter Exhibition of 1930.³

At the turn of the century when the National Academy's dominance was a significant factor, its conservative academic standards, equally dominant and absolute in character, were felt throughout the country. The

¹Catalogue of the Annual Exhibition of the National Academy of Design. Catalogue of the exhibition of the National Academy of Design, New York, New York, December 31, 1905 - January 28, 1906, p. 32.

²Catalogue of the Winter Exhibition of the National Academy of Design. Catalogue of the exhibition of the National Academy of Design, New York, New York, December 18, 1915 - January 16, 1916, p. 24.

³Catalogue of the Annual Exhibition of the National Academy of Design. Catalogue of the exhibition of the National Academy of Design, New York, New York, November 25 - December 31, 1930, p. 30.

autocratic nature of the Academy, essentially traditional, accounts for the almost persistent omission from its annual exhibitions of works by Sloan, Luks, Shinn, Davies, and Prendergast; this was also true of Glackens and Lawson, at least, until they were admitted to Associate membership prior to the close of the first decade of the new century. With few outlets and still fewer rewards for artists with something new to say, these young men had to compete with painters who concentrated upon pictures depicting models posed in period costumes, young ladies draped in cheese cloth, pompously depicted portrait figures, stereotyped and artificial still-life and flower arrangements, what were described as "ideal nudes," and what Sloan referred to as "the labors of K. Cox"¹--works that dominated the Academy shows at this time and which frequently carried off the awards. The Academy's conservatism was not sympathetic with the new ideas of the younger and more progressive painters of that generation, and these, of course, included the former Philadelphians, as well as others who were to join their circle of protest. This blocking of opportunity to artists with independent ideas was the very factor which provided the pretext for the celebrated

¹Ivan Wyck Brooks, "The Eight's Battle for U. S. Art," The Art News, LIII (November, 1954), 42.

exhibition of "The Eight," which was to prove so significant in the history of American art, and in the development of which Glackens was to play an important part.

In studying the lengthy discussions in the art press during these years, one encounters sympathetic understanding on the part of many critics as to the plight of younger artists with relation to the National Academy. This, for example, was evident in the Spring of 1907, the year immediately preceding the memorable exhibition of "The Eight," when critics, in general, were especially severe with the failure of the Academy to meet the changing times. Many of them dispelled any optimism they might have had in 1906 that the merger of the Society of American Artists with the Academy would serve to liberalize the latter. When the jury of selection dealt so severely with the work of younger artists in the spring of 1907, one critic asked: ". . . has the name Academy cast its deadly blight upon the fierce young powers of the Society?" This same critic went on to urge that "younger outsiders come together and form a new organization of a lively militant sort."¹ Another critic bemoaned the Academy's refusal to acknowledge "the new spirit astir in American life for a dozen years past," especially the new men who were "saying and doing

¹C. de K., "In the World of Art and Artists," The New York Times, March 17, 1907, p. 5.

things in paint and clay and with the tools of the craftsman that are more direct and more democratic." He particularly hailed Glackens, Henri, Luks, Sloan, and Jerome Myers, as painters who "convince us of their democratic outlook" and who "seek what is significant, what is real, no matter whither the quest may lead them." This same critic regretted that "The Ten" had remained interested in technique and had not allied themselves with the newer spirit in art.¹

It was because of the National Academy's intolerance toward the new ideas of progressive and independent artists and the consequential blocking of opportunity to such painters as regards showing their works at the Academy's well-publicized annual exhibitions that the members of the Henri group sought to exhibit their works independently. The earliest of these group shows in New York City took place in the spring of 1901, when Glackens, Sloan, Henri, and four others exhibited together at the Allan Galleries,² holding what Henri referred to as "a little exhibition of our own."³ Two

¹Samuel Swift, "Revolutionary Figures in American Art," Harper's Weekly, LI (April 13, 1907), 534-536.

²"The Art World," The Globe and Commercial Advertiser (New York City), April 8, 1901, p. 6.

³Goodrich, John Sloan, p. 14.

years later, the same group, with the addition of Luks and a number of others, held an exhibition of their works at the Colonial Club. Commenting on Glackens' canvases at this show, one critic spoke of them as mirroring "the life that all of us have seen, and to which he sends us back with renewed understanding, with keener insight."¹ Then, in 1904, some fifty canvases were exhibited at the National Arts Club by the same group together with the work of Davies and Maurice Prendergast.² This exhibition stirred extensive interest and much reaction both for and against the works of the artists. One critic reviewed the show under the heading of "Six Impressionists. Startling Works by Red-Hot American Painters," and spoke of this exhibition as comprising "work of a debated kind." The same critic concluded his comments by stating that: "If the end of the month is reached without duels, the club is in luck."³ In strong contrast were the words of another reviewer who referred to the exhibition as "the most significant. . . production that this city has seen in years."⁴ Although the critical feelings regarding

¹"The Society of American Artists," The Evening Sun (New York City), April 3, 1903, p. 7.

²"Art and Artists," The Globe and Commercial Advertiser (New York City), January 21, 1904, p. 7.

³"Six Impressionists. Startling Works by Red-Hot American Painters," The New York Times, January 20, 1904, p. 9.

⁴"A Significant Group of Paintings," The Evening Sun (New York City), January 23, 1904, p. 7.

this show were mixed, somewhat similar, though not as well publicized as the celebrated Armory Show of 1913, the exhibition, nonetheless, attracted the wide attention of the public. Accordingly, from that time onward, Glackens, Henri, Sloan, Luks, and the others, had given much thought to the idea of holding another such exhibition. This ideal was to be realized four years later when the group, which was to be known as "The Eight," was to dramatize the growing opposition to academic control and to stress the importance of independent and liberal artistic thinking and activity in this country. As will be shown later, in so doing, "The Eight" was to set the stage for many significant developments that were to follow.

The immediate cause for the formation of "The Eight" was the rejection by the National Academy jury of selection, in the spring of 1907, of the work of several of the painters who came to comprise the group. An Academician, himself, and a member of the jury for that season,¹ Henri became furious when the latter body rejected, particularly, a painting by Luks,² accepted

¹Included among the thirty members who comprised the Academy jury were Kenyon Cox, William M. Chase, Elliot Daingerfield, Samuel Isham, William Sergeant Kendall, Will H. Low, George W. Maynard, and Frank D. Millet. Eighty-Second Annual Exhibition of the National Academy of Design. Catalogue of the exhibition of the National Academy of Design, New York, New York, March 16 - April 20, 1907, p. i.

²John Spargo, "George Luks, an American Painter of Great Originality," The Craftsman, XII (September, 1907), 599.

only one of Sloan's two entries, and relegated two of Henri's paintings to the "number two" class which meant that these might or might not be exhibited.¹ Indignant, Henri withdrew these two pictures, opposing the suggestion of Frederick Dielman, president of the Academy, that another vote be taken on them.² Several days later, he announced to the press that he had no intention of resigning from the Academy, preferring, instead, to fight from within for what he considered the best in art.³

These developments resulted in much comment in the press and among various art circles in the country. One critic reflected that Henri's action was based on his belief that "some pictures which had merits so novel" had escaped eyes that were "dimmed by the steady glare of tradition," and consequently, "were getting the worse of it," adding that "there will be a . . . persistent spirit of criticism among those . . . which will cause the

¹"National Academy Stirred," The Sun (New York City), March 14, 1907, p. 9.

²"Jar in Jury of National Academy," The World (New York City), March 14, 1907, p. 3. Of the future members of "The Eight," only Glackens, Henri, Lawson, and Sloan were represented at this exhibition, each by a work. Eighty-Second Annual Exhibition of the National Academy of Design. Catalogue of the exhibition of the National Academy of Design, New York, New York, March 16 - April 20, 1907, pp. 34, 45, 55, 56.

³C. de K., "In the World of Art and Artists," The New York Times, March 17, 1907, p. 5.

jury to wonder whether it is the thirty exalted or the original 'thirty cents.'"¹ In much the same light, another critic gave Henri "credit for standing by his men,"² while a well-known painter of the time, in a letter which appeared in the press, gave similar endorsement to Henri, adding that:

I have myself often been a sufferer through the methods he decries. They hamper seriously the newer notes or movements in American art and prevent them from ever reaching or being taken up by the public.³

Sloan, himself, commented indignantly in his diary at this time: "The puny puppy minds of the jury. . .were presuming to criticize Robert Henri. I know that if this page is read fifty years from now it will seem ridiculous."⁴

Although Henri is usually credited with taking the initiative in organizing "The Eight," Lloyd Goodrich shows that it was essentially Sloan who was responsible for pushing the venture forward. It was Sloan who discussed "the advisability of a split exhibition from

¹"Jar in Jury of National Academy," The World (New York City), March 14, 1907, p. 3.

²"Two Admired by Mr. Henri," The New York Herald, March 31, 1907, Literary and Art Section, p. 4.

³Albert Sterner, "Hanging Committees," a letter written to the Editor of The Sun (New York City), March 21, 1907, p. 8.

⁴Diary of John Sloan, March 3, 1907.

the National Academy of Design since they seem to be more and more impossible," first with Glackens, and then, several days later with Henri and Luks. Sloan again noted in his diary that on April 4th, 1907, a meeting was held at Henri's studio where they spoke of "a possible exhibition of the 'crowd's' work, next year," adding that "Henri, Luks, Davies, Glackens, Sloan and Lawson were present--and the spirit to push the thing through seems strong."¹ Later, Shinn and Maurice Prendergast were to be included in this group. Actually, six of these eight,² as has already been seen, had already established a precedent when they had held an exhibition in 1904 at the National Arts Club in New York City. Hence, the idea of an independent show was not new to them. Sloan, the most active of the group, planned and organized the exhibition of "The Eight," serving as treasurer and secretary, while Davies acted as his constant assistant.³ It was Davies who made

¹Goodrich, John Sloan, p. 33. The entries in the diary of John Sloan reveal such intensive interest and activity by him in promoting and executing the project of the exhibitions of "the Eight," first in New York City and later in other cities, that one is inclined to agree with Goodrich's point of view. Almost every entry from March 18, 1907, onward, shows Sloan's leadership in the venture.

²Lawson and Shinn had not participated.

³Goodrich, John Sloan, p. 33.

arrangements with William Macbeth for the renting of his gallery for two weeks for the sum of \$500.¹ The Macbeth Galleries was an opportune choice for their showing; founded in 1892, it was one of the oldest galleries in the country,² and Macbeth himself was the first dealer to specialize in American art in the United States.³ Each member of the group was assessed fifty dollars to pay for the rental of the gallery and an equal amount was agreed upon for the payment of the catalogue.⁴

The group's plans for the exhibition at the Macbeth Galleries was given much publicity by the press. One critic praisingly spoke of "The Eight" as a group that had "banded together solely to do their best toward helping American art to develop." This same critic quoted one of them as saying that one of the reasons why they decided to exhibit together was because of their sincere belief that "art of any kind is an expression of

¹Hermon More, Lloyd Goodrich, John Sloan, Guy Pène du Bois, Alexander Brook, and Forbes Watson, Juliana Force and American Art. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, September 24 - October 30, 1949, p. 10.

²Gruskin, op. cit., p. 146.

³Forbes Watson, "John Sloan," Magazine of Art, XLV (February, 1952), 67.

⁴Cahill, op. cit., p. 174.

individual ideas of life."¹ In sharp contrast were the words of another critic who referred to "The Eight" as "Men of Rebellion," and described Henri as the "leader of an expedition to an artistic Promised Land."²

There are many letters by Glackens at this time, written to his wife, which give us some insight as regards his thoughts and his participation in the activities that led to the exhibition of "The Eight."³ Apparently commenting on the extensive newspaper coverage of the proposed plans of "The Eight" for their show, Glackens wrote to his wife that he was "sick of the damn exhibition. There has been too much talk about it. . . .It will probably fall very flat." Not satisfied with the progress he was making in preparing his work for the show, he went on to explain:

In my effort to fix my pictures so far I have only succeeded in spoiling them. The Race Track has gone by the board. Shall substitute the one I painted in Hartford Christmas Week. The Shoppers I can do nothing with. It is now

¹"Eight Independent Painters," The Sun (New York City), May 15, 1907, p. 5.

²"New Art Salon Without a Jury," The New York Herald, May 15, 1907, p. 11.

³Glackens' wife and their son were staying at her parents' home in West Hartford, Connecticut, during the early months of 1908. Their stay here was partially due to the slight depression of that time which affected them and also because of the lack of suitable living quarters for their son who was then only a few months old. Letter to author from Ira Glackens, November 9, 1954.

minus Mrs. Shinn's and Mrs. Travis' heads. I can neither paint nor draw any more.

Then, injecting humor in his state of discouragement, Glackens concluded his letter with a sketch of himself collapsed in front of his easel with The Shoppers on it.¹

Writing again to his wife, several days later, and again reminding her of the extensive publicity the group was receiving, Glackens stated:

I am going before the photographer. The Sunday World sent one up to photograph some pictures and the artist. Made him promise to send some proofs. . . .The Craftsman has come up with all of us a la Kasebeer. They evidently got proofs from her. They are awfully silly. Shall send you a copy.

We had another meeting last night at Henri's studio. George (Luks) was there and was very amusing. I don't know what the meeting was for as George gave nobody a chance to say anything about the exhibition.²

Preparation for the exhibition absorbed Glackens completely, and two days before the show, he wrote: "Tonight, I am varnishing pictures and nailing them into frames. They go off tomorrow and will be hung tomorrow night," and as a final note, he mentioned that "The Shoppers has been rescued."³

¹Letter written by William J. Glackens to his wife, New York, New York, January 17, 1908. This letter is in the possession of Ira Glackens.

²Letter written by William Glackens to his wife, New York, New York, January 21, 1908. This letter is in the possession of Ira Glackens. The "Sunday World" photographs which Glackens speaks of appeared in The World (New York City), February 2, 1908, Magazine Section, p. 1. The "Craftsman" photographs he refers to appeared in The Craftsman, XIII (February, 1908), 513-520.

³Letter written by William J. Glackens to his wife, New York, New York, February 1, 1908. This letter is in the possession of Ira Glackens.

The exhibition opened on February 3, 1908,¹ and some sixty canvases by members of the group were shown at the Macbeth Galleries. One daily newspaper devoted a full page of its Sunday edition to introducing the artists to the public through large photographs.² Most art historians have tended to convey the impression that the contemporary press and public were extremely hostile in their reception of "The Eight." They have stressed that the group was referred to by such disparaging names as "revolutionary black gang," "black gang," "the ashcan school," and "apostles of ugliness," but this impression, as Lloyd Goodrich has correctly observed, is a grossly exaggerated one. The latter believes that these unsavory terms were applied to "The Eight" not by contemporary critics but rather by the Academician contemporaries themselves.³ At least partial verification of this is found by consulting the four most popular daily newspapers in New York City, none of which implies any hostility

¹"Secession in Art," The New York Herald, February 2, 1908, Literary and Art Section, p. 4.

²"Photographs of the American Painters Who Have Formed a New Group and Whose Recent Exhibition of Paintings Attracted Much Attention in the Art World," The New York Times, February 16, 1908, Rotogravure Section (Pages not numbered. Photographs of "the Eight" appear on the front page of this section).

³Goodrich, John Sloan, p. 35.

either on the part of the press or the public.¹ Further proof that "The Eight" was not received unfavorably by critics or the public is to be found in the fact that the Pennsylvania Academy of the Fine Arts requested their exhibition,² followed by the Art Institute of Chicago,³

¹For examples, see "Art Exhibitions, New Pictures by American Artists, and Old Prints," The New York Daily Tribune, February 5, 1908, p. 7; "Eight Artists Join In An Exhibition," The New York Times, February 6, 1908, p. 6; Arthur Hoeber, "Art and Artists," The Globe and Commercial Advertiser (New York City), February 5, 1908, p. 9; "Eight Painters," The Sun (New York City), February 9, 1908, Section I, p. 8.

²"The Eight's" exhibition at the Pennsylvania Academy of the Fine Arts comprised 64 works compared to the 62 canvases that were shown at the Macbeth Galleries of New York City. To the Philadelphia show, Glackens added his Luxembourg Gardens (Entry Number 53). Exhibition of Paintings by Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George B. Luks, Maurice B. Prendergast, Everett Shinn, and John Sloan. Catalogue of "The Eight's" exhibition at the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania. (Entries are numbered but pages are not enumerated.) Aside from the two additional pictures shown at this exhibition, seven other pictures differed from those which had been seen at the Macbeth Galleries; for, as Sloan has pointed out, the sale of seven pictures at the latter Galleries by five members of "The Eight" necessitated their substitution by other works. Diary of John Sloan, February 17, 1908. The exhibition at the Pennsylvania Academy extended from March 7 through March 21, 1908. "Striking Exhibit at Academy of Fine Arts," The Philadelphia Inquirer, March 1, 1908, Section B, p. 6.

³Much the same show was exhibited at the Art Institute of Chicago, except that four additional canvases were included, comprising 68 works in all. Glackens substituted May Day, Central Park (Entry Number 9) for his Luxembourg Gardens. Paintings by Eight American Artists Resident in New York and Boston. Catalogue of "The Eight's" exhibition at the Art Institute, Chicago, Illinois, September 8 - October 7, 1908. (Entries are numbered but pages are not enumerated.)

the Detroit Museum of Art,¹ the Corcoran Gallery of Art of Washington, D. C.,² the Carnegie Institute of Pittsburgh,³ the Newark Public Library of Newark, New Jersey,⁴

¹"The Eight's" exhibition at the Detroit Museum of Art was the same as that shown at the Art Institute of Chicago. The show in Detroit extended from November 15 through November 30, 1908. "Canvases of 'Eight' No Beauty Feast; Chaffee's Work Appealing," The Detroit Free Press, November 18, 1908, Section I, p. 8.

²The Corcoran Gallery of Art invited "The Eight" to send "one picture by each artist. . . in order that each of these men might be sure of representation in our exhibition." Letter from Frederick B. McGuire, Director of the Corcoran Gallery of Art, Washington, D. C., to Robert Henri, October 31, 1908. This letter is in the possession of Miss Violet Organ. The exhibition referred to by Mr. McGuire was the Second Exhibition by Contemporary American Artists, which extended from December 8, 1908 through January 17, 1909. Glackens sent no work to this exhibition, but each of the other members of "The Eight" was represented by one canvas with the exception of Davies who showed two pictures. Moreover, each of these artists, with the exception of Shinn, Lawson, and Prendergast, was represented by works not shown either previously or later in "The Eight's" exhibitions in other cities. Second Exhibition of Oil Paintings by Contemporary American Artists. Catalogue of the exhibition at the Corcoran Gallery of Art, Washington, D. C. (Entries are numbered but pages are not enumerated.)

³The exhibition at the Carnegie Institute, Pittsburgh, Pennsylvania, was identical with that shown at the Art Institute of Chicago and the Detroit Museum of Art as regards number of works and respective titles. "The Eight's" show was seen there from March 5 through March 31, 1909. M. Sutley, "The Art Exhibits Are Worth Seeing," The Pittsburgh Gazette, March 14, 1909, Section V, p. 1.

⁴The same show was exhibited at the Newark Public Library, Newark, New Jersey, except for a number of substitutions. Glackens again included his Luxembourg Gardens which he had shown in "The Eight's" exhibition at the Pennsylvania Academy of the Fine Arts. "The Eight' Stir Up Many Emotions," The Newark Evening News (Newark, New Jersey), May 8, 1909, Section II, p. 4. The exhibition there extended from May 5 through May 23, 1909. "Widely Shown Exhibition of the 'Eight' American Artists at Public Library," The Newark Evening News, (Newark, New Jersey) May 1, 1909, Section II, p. 3.

being shown thereupon in galleries and museums of three other cities.¹

In reviewing the exhibition of "The Eight," one finds that the comments of critics varied extensively: some were openly hostile, others assumed a non-evaluatory position, while the great number of them were somewhat open-minded, and, indeed, favorable. Typical were such reviewers' comments as the following: "an unequal exhibition. Materialism rules the aspect and not the soul of things."² "They leave an uncomfortable impression of having developed their ideas within ill-lighted studio walls. . . .It is precisely the element of nature, of truth accurately seen and sensitively painted that is lacking from this show."³ "They are doing the kind of work that is essentially creative and absolutely typical of our racial characteristics, or social conditions and our widely diversified country."⁴ After referring to

¹According to the diary of John Sloan, April 15, June 7, and October 3, 1908, wherein he mentions that Toledo, Indianapolis, and Buffalo also requested exhibitions.

²"Eight Painters," The Sun (New York City), February 9, 1908, Section I, p. 8.

³"Art Exhibitions. New Pictures by American Artists, and Some Old Prints," The New York Daily Tribune, February 5, 1908, p. 7.

⁴Giles Edgerton, "The Younger American Painters: Are They Creating a National Art?" The Craftsman, XIII (February, 1908), 53.

"The Eight" as "the radical group," one critic spoke of their works as "startling to most people, particularly those of Messrs. Glackens and Prendergast, which are in some respects more alarming than any of the others."

This same reviewer concluded, however, that the exhibition "represents originality and native, instinctive power," and added that "there are ideas to burn here."¹ Highly laudatory were the words of another critic who stated that "The Eight have awakened an interest in painting that is admirable,"² while another reviewer commented ironically that:

. . .there is no going to sleep over the sallies and whimsies of the Eight painters. . . .Join the throngs that fill the elevator to the Macbethan sky parlors, and if you do not remain to pray, you will surely learn not to curse.³

Much the same reception by the press was accorded "The Eight" in other cities. In Pittsburgh, for example, a critic reported that "some of the paintings are flippant and coarse, but still the exhibition vibrates with humanity;"⁴

¹Joseph Edgar Chamberlin, "Two Significant Exhibitions," The Evening Mail (New York City), February 4, 1908, p. 6.

²"The Eight Exhibit New Realism," The New York American, February 4, 1908, p. 10.

³C. de K., "Eight-Man Show at Macbeth's," The Evening Post (New York City), February 7, 1908, p. 5.

⁴Sutley, op. cit., p. 1.

while in Newark, some time later, another reviewer remarked that the exhibition "will produce confusion and perhaps dissatisfaction," pointing out, however, that "whether it is liked or not, it cannot be ignored."¹ The same observation was expressed by a Philadelphian who added further, that: "On the whole, this exhibition has been a success--making many friends and bringing home to the American public something of the principle of real art."² As will be shown later, much the same varied critical utterances and pronouncements were directed toward the work of Glackens.

The exhibition of "the Eight" was extremely varied. An examination of the work of the group, discernible from the gallery's catalogue, makes it apparent that, here, were represented a diversity of artistic aims and ideas. Each stood out as an individualist, and each revealed no interest in such facile prettification as was then rampant in the exhibitions of the art world. The show, therefore, revealed that the work of Glackens, which, at this time, as has already been indicated, was in a transitional stage of development, wavering somewhat between

¹"Widely Shown Exhibition of 'The Eight' American Artists at Public Library," The Newark Evening News (Newark, New Jersey), May 1, 1909, Section II, p. 3.

²"Striking Exhibit at Academy of the Fine Arts," The Philadelphia Inquirer, March 1, 1908, Section B, p. 6.

realism and Impressionism, was markedly in contrast with the canvases of Sloan, Luks, and Shinn, who were deeply affected by realism; with Henri, who persisted as a devotee of the slashing brush; Davies, who was a romanticist, and who was steeped in the tradition of seeing beautifully; Maurice Prendergast, who, to some degree, had felt the influence of post-Impressionism; and Lawson, who was a full-fledged Impressionist.

In general, Glackens' work in "The Eight" exhibition was not entirely well received by contemporary critics: some spoke praisingly of his work while others were highly critical. Chez Mouquin which was greatly admired by Arthur Hoeber of The Globe and Commercial Advertiser,¹ was praised equally by the reviewer of The Sun, who injected humor in his laudatory remarks when he added that Glackens has not forgotten "to paint the singular veracity, the still-life on the table, that still-life, which often makes life at Mouquin's far from still."² The same critic referred to The Shoppers (Plate LXXVII) as a canvas wherein "Glackens has never revealed such science, such freedom of style and. . .penetrating observation," and finally: "It is a remarkable presentation

¹Arthur Hoeber, "Art and Artists," The Globe and Commercial Advertiser (New York City), February 5, 1908, p. 9.

²"Eight Painters," The Sun (New York City), February 10, 1908, p. 6.



William J. Glackens: THE SHOPPERS

of an obviously common-place happening."¹ Hoeber, however, regarded it as "depressing" for its women "seem to have left hope. . . far behind."² Royal Cortissoz of The New York Daily Tribune, in reviewing Glackens' work, in general, concluded: "There is true seriousness in what he does. He can think for himself, if he chooses to do so; that is certain." But this critic added that "like his companions, he seems to be obsessed with theory."³ In sharp contrast were the words of the critic of the New York Evening Mail, who spoke of Glackens' canvases as "the best work that he had ever done. . . ." ⁴ In general, such criticisms were somewhat similar to those which were directed to other members of "the Eight," but compared to the comments levelled at the works of Sloan, Luks, and Prendergast, Glackens fared better.

The exhibition of "The Eight" in New York City closed on February 15th,⁵ and two days later, Sloan recorded in his diary, "We've made a success - Davies

¹Ibid.

²Arthur Hoeber, "Art and Artists," The Globe and Commercial Advertiser (New York City), February 5, 1908, p. 9.

³Royal Cortissoz, "Art Exhibitions," The New York Daily Tribune, February 5, 1908, p. 7.

⁴John Edgar Chamberlin, "Two Significant Exhibitions," The Evening Mail (New York City), February 4, 1908, p. 6.

⁵"Art Notes," The New York Herald, February 16, 1908, p. 4.

says an 'epoch'. . . .Macbeth is 'pleased as punch.'"¹

A week later, Glackens, himself, in a letter to his wife, pointed out:

Macbeth sold \$4,000 worth of pictures. All sold pictures with the exception of Prendergast, Sloan, and myself. Mrs. (Harry) Payne Whitney was biggest purchaser. Henri sold a panel and the little girl laughing. Luks sold the old woman with the goose. Lawson sold the winter landscape. Shinn sold the girl on the stage in the blue dress. I don't know which of Davies went. I understand that Macbeth said he could have sold \$25,000 worth of it if it had not been such a bad year.²

In all, seven pictures were sold at this show.³ Besides Mrs. Whitney, Mrs. Juliana Force was also a purchaser.⁴

Though history-making, the association of "The Eight" was remarkably short-lived; its proposed program never materialized. In the spring of the previous year, when Henri had expressed publicly his indignation, and "the Eight" had announced they would exhibit independently of the Academy, a fairly elaborate program had been suggested. For example, one press report read:

Eventually, the 'men of rebellion' expect to have a gallery of their own, where they and those who may be added unto them, can show two or three hundred works of art. It is likely, too, that they may ask several English artists to send

¹Diary of John Sloan, February 17, 1908.

²Letter from William J. Glackens to his wife, New York, New York, February 25, 1908. This letter is in the possession of Ira Glackens.

³Holger Cahill, Jr., "Forty Years After: An Anniversary for the AFA," Magazine of Art, XLII (May, 1949), 174.

⁴Hermon More, et al., Juliana Force and American Art. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, September 24 - October 30, 1941, p. 34.

their paintings from London to be exhibited with the American group. The whole collection may be shown in turn in several large cities of the United States.¹

Another press notice reported:

The idea of forming themselves into a body took root after (the National Arts Club) exhibition of 1904. . .and has been growing slowly ever since. It would have blossomed long before this, say the eight, only for the difficulty of finding a suitable gallery in which to exhibit. During the next two years they expect to secure a gallery of their own, large enough to display 200 canvases or more. Also, the little society hopes to grow in numbers by taking in anybody who has something to say about life in his own way and doesn't paint by algebraic formula.²

"The Eight" never exhibited again and, according to one art historian, probably the chief reason for their failure to become a permanent organization and carry out their original program is to be found in their "heterogeneity,"³ in their dissimilarity in manner and artistic expression. As shown earlier, the visionary mysticism of Davies had nothing in common with the realistic bravura of Henri. Lawson's prismatic gamut steeped in Impressionism contrasted sharply with the decorative tapestry-like patterns of Prendergast's

¹"New Art Salon Without a Jury," The New York Herald, May 15, 1907, p. 11.

²"Eight Independent Painters," The Sun (New York City), May 15, 1907, p. 5.

³John I. H. Baur, "Foreward," The Eight. Catalogue of an exhibition at the Brooklyn Museum, Brooklyn, New York, November 24, 1943 - January 16, 1944, p. 7.

canvases. Glackens' gradual movement away from realism to Impressionism, characteristic of his "Transitional Period" at this time was at variance with the marked realism of Sloan, Luks, and Shinn. However, even the latter three, who had more in common than the rest, in time, rapidly diverged from each other. Although they differed noticeably in artistic expression and method, "The Eight" did have something in common: all were opposed to the autocratic tendencies of academicism, and all desired "to break the chains of. . .art fashion."¹

"The Eight," though brief in duration as an organized group, occupies a highly significant position in the history of American art. This is made especially apparent if one were to contrast its tremendous influence with that of "The Ten." The origin of the latter had been in keeping with the spirit of revolt in American art, but they had never made any revolutionary point of departure in the aesthetic sense. Their annual exhibitions merely revealed the mastery of techniques already accepted by the conservative National Academy of Design. On the other hand, "The Eight" psychologically provided a strong point of departure for the whole new movement in contemporary painting. Together with the painters who

¹"The Eight in 1908," The Art Digest, XVIII (December 15, 1943), 13.

were sponsored by Stieglitz, they prepared the way for the liberal spirit which was given dramatic staging in the famous Armory Show of 1913, five years after "The Eight's" exhibition. Thus, in sponsoring the Armory Show, they were instrumental in bringing to America the first large-scale exhibition of modern art, thereupon, introducing major artistic influences opposite to their own tendencies--a further indication of their great liberalism. Earlier in 1910, they played a prominent role in organizing the first independent non-jury show--encouraging all comers--the young, the unknown, the obscure, and the struggling, whereupon anyone who called himself an artist could display his work. This exhibition later became the annual showing of the Independents, which, in 1917, several of those who had been members of "The Eight," and a number of others, organized as the Society of Independent Artists, whose first president was Glackens, and which was constituted on a similar basis, with its well-publicized platform of "No jury, no prizes." "The Eight's" own exhibition of 1908, as it is now widely understood, was essentially an affirmation of the right of individuality and of differences to exist side by side in equality, and of the right of the artist to exhibit his work free from autocratic and academic obstacles--which ideals they did much to

transmit to succeeding decades, and, which, largely through them, were realized after 1913.¹ Accordingly, Glackens, Henri, Luks, Sloan, Lawson, and the other members of "the Eight" represent a historic chapter in American art. For it was also this group that "wanted as virulent a two-party system in painting as in politics,"² and that significantly prepared the way for an inquiring liberal spirit in artistic expression. Upholding and encouraging the right of every artist to be free, and participating prominently in every significant movement for an open forum in American art, they, therefore, paved the way for the independent idea in this country, which, today, has become a reality.

In the spring of 1910, two years after "The Eight" showed their works at the Macbeth Galleries, an artistic event occurred in New York City which was more greatly publicized than the National Academy's Eighty-fifth Annual Exhibition, which was being viewed at the time. This, the first Independent Exhibition of American Artists³ was seen by the public in a large vacant commercial

¹Martha Chandler Cheney, Modern Art in America (New York: McGraw-Hill Book Co., 1939), p. 53.

²Homer Saint-Gaudens, The American Artist and his Times (New York: Dodd, Mead & Co., 1941), p. 206.

³The exhibition opened on April 2nd and extended through April 27, 1910. "Independent Artists Will Give Exhibition," The World (New York City), March 24, 1910, p. 20.

warehouse on 35th Street, whose three floors were converted into spacious galleries,¹ where some 600 paintings, sculptural pieces, and graphic works were shown.² This exhibition, in the organization of which Glackens was to play an important role, along with other members of "The Eight" and several others, was to prove, as later will be shown, a significant milestone in the artistic development of this country.

This famous exhibition had as its bases, the same purposes as those which originally had caused "The Eight" to show their work together. This was made plain by Henri when he pointed out shortly before the opening of the exhibition that:

Freedom to study and express individually, and to exhibit the results of such effort is our aim. Not to be retarded by standards, which are the fashion of the hour, and to be denied public view because of such individuality or strangeness in manner of expression.³

Much the same thinking was reiterated by Sloan when he recorded in his diary, sometime earlier, that he and his colleagues were "anxious to give the younger men

¹The show was held at 29-31 West 35th Street, New York City. Henry Tyrell, "The Battle of the Artists," Ibid., June 6, 1910, Magazine Section, p. 6.

²Royal Cortissoz, "Independent Art," The New York Daily Tribune, April 10, 1910, Magazine Section, p. 2.

³"Independent Artists Will Give Exhibition," The World (New York City), March 24, 1910, p. 20.

a chance to show their work," adding that: "if helping the younger men ceases to help us--then it is time for us to fossilize, get out, go to the N. A. D."¹ Accordingly, it was because of their sincere belief that American artistic expression of their day was entitled to a more cordial, less critical reception, than it was receiving at the various academically and autocratically controlled exhibitions, each year, that caused "The Eight" and a number of others of similar mind to organize the Independent Exhibition on a thoroughly democratic and cooperative basis. And it was essentially this factor which caused one critic to remark that: "It was a very good thing to get up this show. It gives struggling talent a chance; and it has produced a very strong and interesting exhibition."²

The idea of presenting this exhibition was originally developed by Henri and Sloan and later supported by Glackens, Davies, Prendergast, Lawson and others. As early as the spring of 1909, Sloan and Henri were considering a plan whereby a show-room or gallery could be rented and works, in addition to their own, could be shown on a democratic, liberal and equal basis.³ In May of that

¹Diary of John Sloan, January 4, 1910.

²Joseph Edgar Chamberlin, "With the Independent Artists," The Evening Mail (New York City), April 4, 1910, p. 8.

³Diary of John Sloan, April 9, 1909.

year, this group was seriously considering the possibility of leasing for a three year period, the Morgan Stable-- a large building on Madison Avenue and Thirty-fifth Street in New York City.¹ Later, the group was offered the rental of another building on West Thirty-fifth Street, whose floors Sloan believed "would make splendid galleries for an exhibition."² It was in the latter building, in the spring of the following year, that the first Independent Exhibition was to be shown. To insure the almost four weeks rental of the building of \$1,000, and additional expenses, each agreed to contribute \$200,³ which expenditures were further covered by the later decision to assess each exhibiting artist a fixed entrance fee for each work that was to be shown.⁴

Based on a program of no jury, no prizes, which seven years later was to become the core of the Society of Independent Artists' constitution, it was similarly developed on the idea of a minimum of organization. With the exception of Luks, all members of "The Eight" took an active part in the development of the 1910 Independent Exhibition.⁵ As had been the case in the development of the

¹Diary of John Sloan, May 13, 1909.

²Ibid., December 22, 1909.

³Ibid., March 12, 1910.

⁴"The Independent Artists," The Evening Post (New York City), April 2, 1910, p. 7.

⁵Diary of John Sloan, March 3, 1910.

show of "The Eight," several years earlier, Sloan, again, was the most active figure of the group, serving as treasurer and secretary, as well as a member of the general committee along with Glackens. Also on the latter committee, in addition to other members of "The Eight," were such men as Walt Kuhn, Scott Stafford, Guy Pène du Bois, Ben Ali Haggin, Glenn O. Coleman, Dorothy Rice, and Clara Tice--artists, who contributed interest, time, and financial support to the organization of this exhibition.¹ Glackens also figured on the hanging committee, along with Henri, Davies, Sloan, Kuhn, du Bois, and James E. Fraser,² and these men were kept especially active, as shown by the fact that in a single day, shortly before the opening of the exhibition, some 260 canvases and approximately 350 graphic works were entered in the show by contributing artists.³

The exhibition, which opened on April 2nd, received wide coverage by the press and was heavily attended by the public. Indeed, on the eve of the opening day, some 2,000 persons crowded the three floors of the building

¹Robert Henri, "The New York Exhibition of Independent Artists," The Craftsman, XVIII (May, 1910), 172.

²"Independent Artists Will Give Exhibition," The World (New York City), March 24, 1910, p. 20.

³"The Independent Artists," The Evening Post (New York City), April 2, 1910, p. 7.

and soon the galleries were so congested that movement one way or the other was almost impossible, and Sloan recorded in his diary that evening: "It was terrible but wonderful to think that an art show could be so jammed."¹

One newspaper reported:

Zeal for the exhibition of the independent artists . . . filled the building. . . with such a throng that the police from neighboring posts arrived on the run to prevent a panic.

Some one who feared for the safety of the multitude appealed to the nearest policeman and he telephoned for help, and soon a traffic regulation scheme was in operation. Mr. Walt Kuhn, executive officer of the show, disposed of the crowd in relays and the police insisted that none should go up until a corresponding number had descended the stairs between lofts.

Fully five hundred persons who wished to see the show became discouraged and went away, but those who remained, greatly admired it and congratulated every painter on sight.²

Throughout the period of the exhibition, the show continued to attract a great many people, and as one observer pointed out, this was due not essentially because it was free "for the visitors testify their interest by climbing to the third floor after seeing the ground floor room offerings."³ Guy Pène du Bois, painter and art

¹Diary of John Sloan, April 1, 1910.

²"Police Called at Opening of Art Show," The New York Herald, April 2, 1910, p. 12.

³"Art of Insurgents," The Sun (New York City), April 4, 1910, p. 8.

critic, who, with the others, had been instrumental in the development of this exhibition, commented that:

New York has received their exhibition with open arms. . . .Never before in New York's history has it been necessary for the police to regulate the movements of visitors at an exhibition of pictures.

The Independent's show, with its record-breaking attendance, is epoch-making - it has revived a faded interest in American art.¹

The Independent Exhibition, with two large floors devoted to canvases and sculptural pieces and a third floor devoted to a display of graphic art,² represented many different artists. It included the work of those whose pictures and sculptural pieces were being accepted at the various annual exhibitions, including the National Academy, some of whom were Academicians and Associates; the artistic products of many who almost persistently suffered rejection at the annual Academy shows; as well as the works of those who did not bother sending to the Academy at all.³ A glance at the catalogue of this exhibition would reveal that the show was made up of works by men who were avante-garde in artistic expression

¹Guy Pène du Bois, "Exhibition by Independent Artists Attracts Immense Throngs," The New York American, April 4, 1910, p. 8.

²"Independents Hold An Art Exhibition," The World (New York City), April 3, 1910, Section II, p. 7.

³Arthur Hoeber, "Art and Artists," The Globe and Commercial Advertiser (New York City), April 5, 1910, p. 10.

and were similarly inclined in mind; artists who were intrinsically conservative in artistic manner, but who were liberal and progressive in thought; and those whose works were essentially eclectic, but who shared the ideals that served as the bases of the Independent Exhibition.¹

As had been true with the showing of "The Eight," the Independent Exhibition received a varied reception from the press. One critic went so far as to conclude that this was an exhibition made up of "insurgents, anarchists, socialists, all the opponents to any form of government, to any method of discipline," adding that their work was essentially a "vaudeville in color," and pointing out that "the pendulum has swung from the insipidity and conventionality of the Academy to the opposite extreme--to rawness, full vulgarity. . .and the banalities of fresh paint. . ." This same critic stated that "the younger generation has kicked in the front door of the master builder, but something else is lacking - art."² In marked contrast were the words of another reviewer who considered the exhibition "an interesting and creditable showing of the work of the younger generation

¹Exhibition of Independent Artists. Catalogue of the Exhibition of Independent Artists, New York, New York, April 1-27, 1910.

²"Around the Galleries," The Sun (New York City), April 7, 1910, p. 6.

of artists," and although he believed that a "good deal of the work in the present exhibition is crude," he noted that "the best of it demonstrates a healthy spirit and honest intention."¹ Equally discerning and understanding was the comment of another critic who stated that "American art as interpreted by the younger and progressive band of artists. . .who strike a new and original note, is well represented in a remarkable display of pictures and sculpture. . ."² Royal Cortissoz, on the other hand, concluded that "since they call it an exhibition of 'Independent Artists'. . .it is to be inferred that they could not make it under the auspices of any 'official' organization, such as the Academy of Design." The latter critic further observed: "If this is the best that the Independent Artists can do we are quite well off."³ Equally variant were the words of Arthur Hoeber who advised: "Go you must, for there is much to entertain, considerable to amuse, and here and there, something to hold your serious attention."⁴ Especially perceptive,

¹"Young Artists' Work Shown," The New York Times, April 2, 1910, p. 9.

²"Independents Hold An Art Exhibition," The World (New York City), April 3, 1910, Section II, p. 7.

³Royal Cortissoz, "Independent Art," The New York Daily Tribune, April 10, 1910, Magazine Section, p. 2.

⁴Arthur Hoeber, "Art and Artists," The Globe and Commercial Advertiser (New York City), April 5, 1910, p. 10.

however, was Joseph Edgar Chamberlin, who believed that the show possessed "a great deal of good and promising work. . ." including the products of "artists now unknown, whose work some day may be famous," adding that "the exhibition of the Independents will do everybody good to see - even those whom it scares."¹

Glackens, who included in the Independent Exhibition, such works as his well-known Nude with Apple, The Race Track, Along the Seine, and other canvases,² was regarded by most critics as one of the significant painters represented in the show. Indeed, one critic found it difficult to comprehend why men of such merit as Glackens, Henri, Sloan, Lawson, and Prendergast, associated themselves with artistic unknowns. It was this same reviewer who spoke of the canvases of Glackens, together with the pictures of those mentioned above as works that shone "resplendently."³ Highly favorable were the comments that were made of his Nude with Apple. Typical was the observation of one reviewer who praisingly referred to this picture as "surprisingly brilliant," and pointed out that he considered

¹Joseph Edgar Chamberlin, "With the Independent Artists," The Evening Mail (New York City), April 4, 1910, p. 8.

²In this show, Glackens was also represented by Russian Girl, c. 1908. Collection of Ira Glackens. Exhibition of Independent Artists. Catalogue of the exhibition of Independent Artists, New York, New York, April 1-27, 1910, p. 7.

³"Around the Galleries," The Sun (New York City), April 7, 1910, p. 6.

it "one of the most striking figure pieces of the show,"¹ while Chamberlin spoke of it as typical of Glackens' work since it possessed "characteristic power and vitality."² But the reception accorded his Race Track (Plate LXXVIII) was unfavorable. It was as poorly received now as when it had been shown in "The Eight" exhibition two years earlier. After viewing this work, Hoeber commented: "If Mr. Glackens thus sees his nature, he must enjoy life far more than the ordinary equipped human being for there is a riot of tone to his vision."³ Another critic spoke of it as a canvas "rather over accentuated in color."⁴

In general, Glackens' work, however, like that of some of his colleagues, was fairly well received by the press; and although, there were occasions when critics openly showed their lack of sympathy with his manner of expression, it was somewhat similar to the treatment that was being accorded the artistic productions of some of his close friends. Five years after the close of the first Independent Exhibition, one art historian

¹"Independents Hold An Art Exhibition," The World (New York City), April 3, 1910, Section II, p. 7.

²Joseph Edgar Chamberlin, "With the Independent Artists," The Evening Mail (New York City), April 4, 1910, p. 8.

³Arthur Hoeber, "Art and Artists," The Globe and Commercial Advertiser (New York City), April 5, 1910, p. 10.

⁴"Independents Hold An Art Exhibition," The World (New York City), April 3, 1910, Section II, p. 7.



William J. Glackens: THE RACE TRACK

appropriately pointed out: "The time is nearly past when men like Bellows, Luks, Glackens, Beal, Lever, and Kroll need to be defended. They are among the most vigorous and hopeful representatives of American art."¹

The efforts of Glackens, Henri, Sloan, Davies, Kuhn, du Bois, and others, in organizing the first Independent Exhibition, were but a reflection of their sincere belief that every artist should be able to find here in America "an open door to an open road" in artistic expression.² Thus, in organizing this important exhibition, they significantly laid the bases for the formation of the Society of Independent Artists which was founded seven years later, and which was similarly established on the same principle of "no jury - no prizes." Accordingly, in making possible this exhibition, Glackens, like his colleagues, laid the framework for the possibility of all artists to show their works before the American public, independently of the decisions of juries of selection, and significantly, it provided an opportunity for the public to become acquainted with the state of contemporary art. It was, therefore, an outgrowth of the ideal of freedom for the individual artist to work and to

¹W. H. G., "The Exhibition of Contemporary American Paintings at the Brooklyn Museum," The Brooklyn Museum Quarterly, II (April, 1915), 251.

²Tyrell, op. cit., p. 6.

exhibit without official interference, thus giving the public the freest access to see and study such artistic manifestations as were in the process of development; and it was this democratic outlook that caused Glackens to state some time later that it would be a truly significant factor if "every city and village in the country should have its own Independent shows."¹ Moreover, through the development of the independent idea, Glackens and his colleagues served to encourage the public acceptance of contemporary art movements, making possible their acquaintance with the various channels of the more advanced tendencies of artistic expression. And significantly, although Glackens characteristically went his way with such quiet composure, it happened that throughout the three decades that were to remain of his career, he was to continue to take part in those liberal artistic movements that were to mark definite and important steps in the history of American art, and which today are regarded as milestones in such artistic developments.

Three years after the close of the first Independent Exhibition, there occurred an artistic event in New York City, which was to effect subsequent American aesthetic development importantly, and which art historians later were to refer to as the most significant and influential

¹William Glackens, "The Biggest Exhibition in America, and Incidentally War," The Touchstone, I (June, 1917), 166.

art occurrence of its kind in the history of the United States. This was the historic Armory Show of 1913, and in its evolvement, as later shall be seen, Glackens was to play an important role.

The significant efforts of Glackens, Sloan, Henri, and other members of "The Eight," as well as their instrumentality in presenting the first Independent Exhibition of 1910, coincided with the attempts by Alfred Stieglitz at his "Little Galleries of the Photo-Secession" and his "291" to present a more vigorous interpretation of contemporary art. Their endeavors served as very important factors which helped to condition the development of preparations for the Armory Show of 1913. The efforts of "The Eight" in rebelling against an intolerant academic officialdom also coincided with the interest manifested by a number of American painters in the newer tendencies of artistic expression current in various parts of Europe. Among these artists were such individualists as Alfred H. Maurer, Abraham Walkowitz, Max Weber, Maurice Prendergast, and others--some of whom became very close friends of Glackens during this period and later years. These men were but a few of many painters in this country, who, by the close of the first decade of the present century, were, in their work, revealing a developing interest in the experiments of avant-garde artistic expression. The important and

tireless work of Stieglitz, the significant and extensive efforts of "The Eight," and the dynamic interest of the more "advanced" modern painters named above--served importantly as a background which stimulated the preparation for the presentation of the Armory Show. Interestingly, Glackens not only played an important role in laying the foundations for this preparation, but, as later shall be seen, he also was to figure significantly in the presentation of that which was the climax of such developments, namely the Armory Show of 1913.

Early in 1912, it was announced in New York City, that a group of twenty-five men had decided to band together as a body in order to present to the American public a large exhibition of artistic works. This group, which called itself the Association of American Painters and Sculptors, had among its members: Glackens, Walt Kuhn, Leon Dabo, Mahonri Young, George W. Bellows, J. Mowbray Clarke, Elmer L. MacRae, Guy Pène du Bois, Allen Tucker and others. In addition to Glackens, all the members of "The Eight" were listed as associated with this body with the exception of Shinn.¹ The formation of this group, the Association of American Painters and Sculptors, which was to stage the well-publicized Armory

¹Samuel Swift, "Down with the Art Jury," Harper's Weekly, LVI (February 10, 1912), 13.

Show in the following year, was, according to one of its central figures, due to:

. . . a burning desire by everyone to be informed of the slightly known activities abroad and the need of breaking down the stifling and smug conditions of local art affairs as applied to the ambition of American painters and sculptors.¹

Actually, the idea of presenting a large exhibition of this nature, had its origin late in 1911 when three exhibiting members of the Madison Gallery in New York City, Walt Kuhn, Elmer MacRae, and Jerome Myers, made known their convictions to each other. These three were firm in their belief that academicism was still a barrier to artistic development, and that previous efforts by their contemporaries had not sufficiently affected a release from such obstacles.² Accordingly, they agreed upon a plan to present a large and comprehensive exhibition of the more advanced American artists together with "a few of the radical things abroad to create additional interest."³ It was believed that by presenting an exhibition of this kind, it would stimulate a more extensive interest on the part of artists, public, and critics alike. Their plan was given sympathetic encouragement by Henry Fitch Taylor, director of the

¹Walt Kuhn, The Story of the Armory Show (New York: Walt Kuhn, 1938), p. 4.

²Lloyd Goodrich, "Introduction," Pioneers of Modern Art. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, April 9 - May 19, 1946, p. 11

³Russell Lynes, "Whirlwind on Twenty-Sixth Street," Harper's Magazine, CCVIII (June, 1954), 64.

Madison Gallery, Mrs. Gertrude Vanderbilt Whitney, and Mrs. Clara Potter Davidge, the gallery's supporters.¹ Their ideas were made known to others, and by the close of 1911, those who were sympathetic to the plan had already reached a sizable number. It was then decided that this group was "sufficiently large and representative to answer the purpose."² Of those, who early became interested in the ideals and presentation of such an exhibition, Glackens was known to be among the first.³

Kuhn, who was to play one of the most active roles in the organization of the Armory Show, was able to convince Arthur B. Davies to assume a leading part in the development of the exhibition. Occupying the office of president of the Association, Davies, together with Kuhn arranged for the rental of the large Armory on Lexington Avenue and Twenty-Fifth Street for a period of one month for the exhibition.⁴ Then, Kuhn went abroad to negotiate with collectors and artists, and although he was later joined by Davies, he was mostly responsible for the

¹Lloyd Goodrich, "Introduction," Pioneers of Modern Art. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, April 9 - May 19, 1946, p. 11.

²Kuhn, op. cit., p. 5.

³Author's interview with Mr. Leon Dabo, New York City, July 28, 1954. Mr. Dabo, one of the twenty-five members of the Association of American Painters and Sculptors, recalls that Glackens and the other members of "the Eight" were among the first to become interested in the Armory Show.

⁴Kuhn, op. cit., pp. 6-7.

selection of an extensive and sizable representation of the latest trends of European artistic expression.¹

After leaving to Walter Pach, in Paris, the huge task of shipping the large number of European artistic works, Kuhn and Davies, thereupon returned to the United States, late in 1912, to face other developments.² It was discovered that an important problem confronting them was the choosing of an appropriate group of American works for their exhibition. This latter undertaking was assumed by Glackens, who, serving as a one-man jury,³ began to sort the large number of works that were being submitted by many American artists. According to Leon Dabo, who similarly was active in the organization of the Armory Show, Glackens was chosen for this job because of the belief prevalent among many members of the Association that he was fair and liberal enough to undertake the task. Dabo also remembers that Glackens not infrequently consulted and sought the advice of various members of the Association in order to arrive at "a fair way" of selecting the paintings for the American section of the

¹Author's interview with Walter Pach, New York, New York, July 19, 1954. Walter Pach, the artist-writer, as well as Alfred H. Maurer, were in Paris at this time, and they assisted Kuhn and Davies in their negotiations with Parisian artists and collectors.

²Ibid.

³Kuhn, op. cit., p. 14.

exhibition.¹ Mahonri Young, who, likewise, was an active member of the Association, recalls that Glackens evidently did a satisfactory job of selecting such works, since, as far as he was able to remember, there were no complaints as to his "fairness" or choice.² Indeed, Glackens was so anxious not to exclude anything good, that he continued to select works even after the exhibition had been opened, thus making Allen Tucker's job of preparing the show's catalogue utterly hopeless.³

A publicity committee was appointed by the Association, headed by Frederick James Gregg, a newspaperman and critic, particularly an editorial writer on the New York Sun. Guy Pène du Bois was also enlisted to contribute to the advance publicity. Numerous articles and announcements were prepared and circulated to the press. Interestingly, many of the articles that had been prepared for publication by the publicity committee of the Association, had been written well before the actual opening of the exhibition, and according to one art historian, few events, except the circus,

¹Author's interview with Leon Dabo, July 28, 1954.

²Author's interview with Mahonri Young, November 8, 1954.

³Lloyd Goodrich, "Introduction," Pioneers of Modern Art. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, April 9 - May 19, 1946, p. 12.

were so profusely publicized.¹ Significant in this respect was the special number of Arts and Decoration, edited by Guy Pène du Bois, which devoted an entire issue to the Armory Show. One of the articles which appeared in the latter periodical, written by Glackens, is particularly enlightening, as it reveals, in addition to his advocacy of freedom in the development of the arts, his firm belief that the wheel of influence in this country has for many years revolved almost entirely about the hub of French art. In his article, Glackens pointed out that artistic development in this country had been hampered "by a lack of bravery - a fear of freedom," because of its enslavement by the academies, and "the dictates of a rigidly defined prescription."²

Glackens then added that "truly national art must be the result of growth" which will develop only by doing away with restraint. He also felt that in tracing the development of art in this country, it "is like every other art - a matter of influence," since "art like humanity, every time, has an ancestry," whereupon one need but "trace this ancestry. . .to be able to build the family tree." He, therefore, observed:

¹Ibid., p. 11.

²William J. Glackens, "The American Section; The National Art," Arts and Decoration, III (March, 1913), 159.

"Everything worth while in our art is due to the influence of French art," and felt that, as yet, we have not "arrived at a national art." As a basis for his contention, he stated:

The early Americans were illustrative. They followed in the tracks of the writers, and that is out of the way that art should follow. It was France that showed them the error of their project. Even Winslow Homer, so much lauded a purely native product, was never good, never the power that he became, until he got under the influence of France. It was through France that Homer, with America, began to get a knowledge or, in fact, a first sight of actual values.¹

Glackens also felt that "while we have learned to throw off a lot of the formalism" which has affected us, "nevertheless, it is being drawn again tighter and tighter over us as we grow older." Accordingly, he concluded: "Perhaps it is inevitable that the Gauls, who put no masques over their emotions, should become the leaders, pointing the way to us, infusing a little of their fire into our dead."² Significantly, in spite of his firm conviction regarding the dominance of French art and its influence upon American artistic development, Glackens was, as later shall be seen, essentially a true liberal. Moreover, although he had great admiration for French art, he was never dogmatic in discussing such

¹Ibid., p. 160.

²Ibid., p. 162.

views. For, as one of his contemporaries pointed out, although his admiration for the Frenchman was unbounded, he was, nevertheless, always cognizant of good qualities in the works of other schools.¹

The Armory Show opened in New York City according to plans on February 17, 1913, and it ran for almost a month, closing on March 15.² It was widely publicized and received much comment. The art editor of a daily newspaper, on the show's opening day, quoted the words of a contemporary painter: "Well, there's one thing certain about this show: American art will never be the same again."³

The Armory Show was unprecedented in the nature and scope of its contents and it proved to be the most exciting event of its kind. Although in scope, it did not include every school of modern art, it did offer either the first or the fullest representation of several schools of modern art ever to be seen in this country. For example, German and Italian modernists were almost completely excluded from the show, while most of the modern French artists were included. According to Gregg, the method used by the organizers of the exhibition in

¹Author's interview with Walter Pach, July 19, 1954.

²International Exhibition of Modern Art. Catalogue of the International Exhibition of Modern Art, New York, New York, February 17 - March 15, 1913, p. 1.

³"Matters of Art - The Post Impressionist and Cubist Vagaries," The Evening Post (New York City), February 17, 1913, p. 9.

deciding which of the foreign artists' works should be shown had been worked out with psychological and logical considerations in mind. The organizers wished to avoid throwing their "extreme contemporaries at the heads of the public." Rather, they sought to show "by a process of selection, from what they had developed." Gregg continued:

So Ingres was taken as the starting point, the line continuing with Delacroix, Courbet, Corot, Daumier, Degas, Renoir, Manet, Pissarro, and so on down to Cezanne, Gauguin, Van Gogh, Matisse, Picasso, and the like.¹

The American section of the exhibition was extremely varied, ranging from modern to academic--reflecting upon the careful and liberal selection of entries made by Glackens. Among the numerous American painters represented were such men as: Albert Pinkham Ryder, Childe Hassam, Marsden Hartley, Bernard Karfiol, Oscar Bluemner, John Marin, Andrew Dagsburg, Abraham Walkowitz, Charles Sheeler, Joseph Stella, Kenneth Hayes Miller, and many others. All of "The Eight" were adequately represented in the show with the exception of Shinn, who sent no work.² Their works were hung in the same galleries as those that contained the sculptural pieces of such stylistically

¹Frederick J. Gregg, "A Remarkable Art Show," Harper's Weekly, LVI (February 15, 1913), 13.

²International Exhibition of Modern Art. Catalogue of the International Exhibition of Modern Art, New York, New York, February 17 - March 15, 1913.

variant men as George Grey Barnard, Jo Davidson, Gutzon Borglum, Chester Beach, William Zorach, Arthur Lee, and others.¹

The reaction of the press and public to the Armory Show was significant and has been described as "wholesale shock," "rage," "anger," and "bewilderment."² The press devoted an unexpected amount of space to reproductions of the most avant-garde works as well as to press interviews, straight reporterial comment, and caricatures. Many of the latter were not without humor. Royal Cortissoz, the conservative critic, who was one of the most bitterly aroused by the show's modern content, devoted much comment to the exhibition. He pointed out: "This is not a movement. . . .It is unadulterated cheek," adding that "In art, elements of 'meaning' and 'life' do not exist until the artist has mastered those technical processes by which he may or may not have the strength to bring them into being." Cortissoz further stated: "Yet we maintain that the Association of American Painters and Sculptors has built well in bringing over all this foreign stuff." He thence concluded his comments by stating: "It is

¹William M. Fisher, "Sculpture at the Exhibition," Arts and Decoration, III (March, 1913), 169.

²Lloyd Goodrich, "Introduction," Pioneers of Modern Art, Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, April 9 - May 19, 1946, p. 13.

high time for America to see for itself what mischief there is abroad and in the sphere of art. . .and the lesson as enforced is as full as need be."¹ Equally unsympathetic were the words of Frank Jewett Mather, Jr., who spoke of the avant-garde work of the exhibition as "neurotic symbolism," and stated that "Either these new movements are aberrations and will promptly vanish, or else there is henceforth no art as the world has formerly understood the term and thing."²

Less vociferous and caustic were the words of another reviewer, who, somewhat overcome by the variety of extremes and moderations which he viewed in the eighteen rooms of exhibits, summarized the total effect as both amusing and instructive. He felt it was amusing because he had never seen "a clearer case of dignity and impudence" than that of the Cubists alongside the Classicists. "Indeed," he said, "the Cubists outmatch the 'Impudence' expressed by Landseer's little dog in his well-known picture." As for the Armory Show's instructive nature, this same critic was somewhat astonished to learn that the three modern movements,

¹Royal Cortissoz, "Matters of Art - The Post Impressionist and Cubist Vagaries," The New York Herald Tribune, February 23, 1913, Section II, p. 6.

²Frank Jewett Mather, Jr., "The Exhibition Again," The Evening Post, (New York City) March 12, 1913, p. 9.

Post-Impressionism, Cubism, and Futurism, could be traced to three men who painted two generations ago: Ingres, the classicist, Delacroix, the romanticist, and Courbet, the first realist.¹

In contrast to such views were the few and somewhat rare comments that were favorable to the general content of the exhibition. Especially perceptive, in this respect, were the words of the critic of the New York Sun, who regarded the show as "the most stimulating episode" presented thus far in this country. He further stated:

This much has been settled - this town and the country at large will respond to a first rate revelation of modern work in a way that should give courage to every artist who feels that he has a significant word to contribute to the sum of today's message of art to the people. . . . Especially there is an added prestige for any artistic enterprise that honestly tries to throw off hampering custom of tradition.²

Equally praiseworthy were the comments of the reviewer of The New York Times who believed that the exhibition offered "real things, not shams," and felt that "no one within reach of it can affect to ignore it." He further stated that "The Association of American Painters and Sculptors has done what it has been promising

¹"An Opportunity to Study New Art Tendencies," The Outlook, CIII (March 1, 1913), 466-467.

²"Spring Academy Show Comes," The Sun (New York City), March 16, 1913, Section VIII, p. 4.

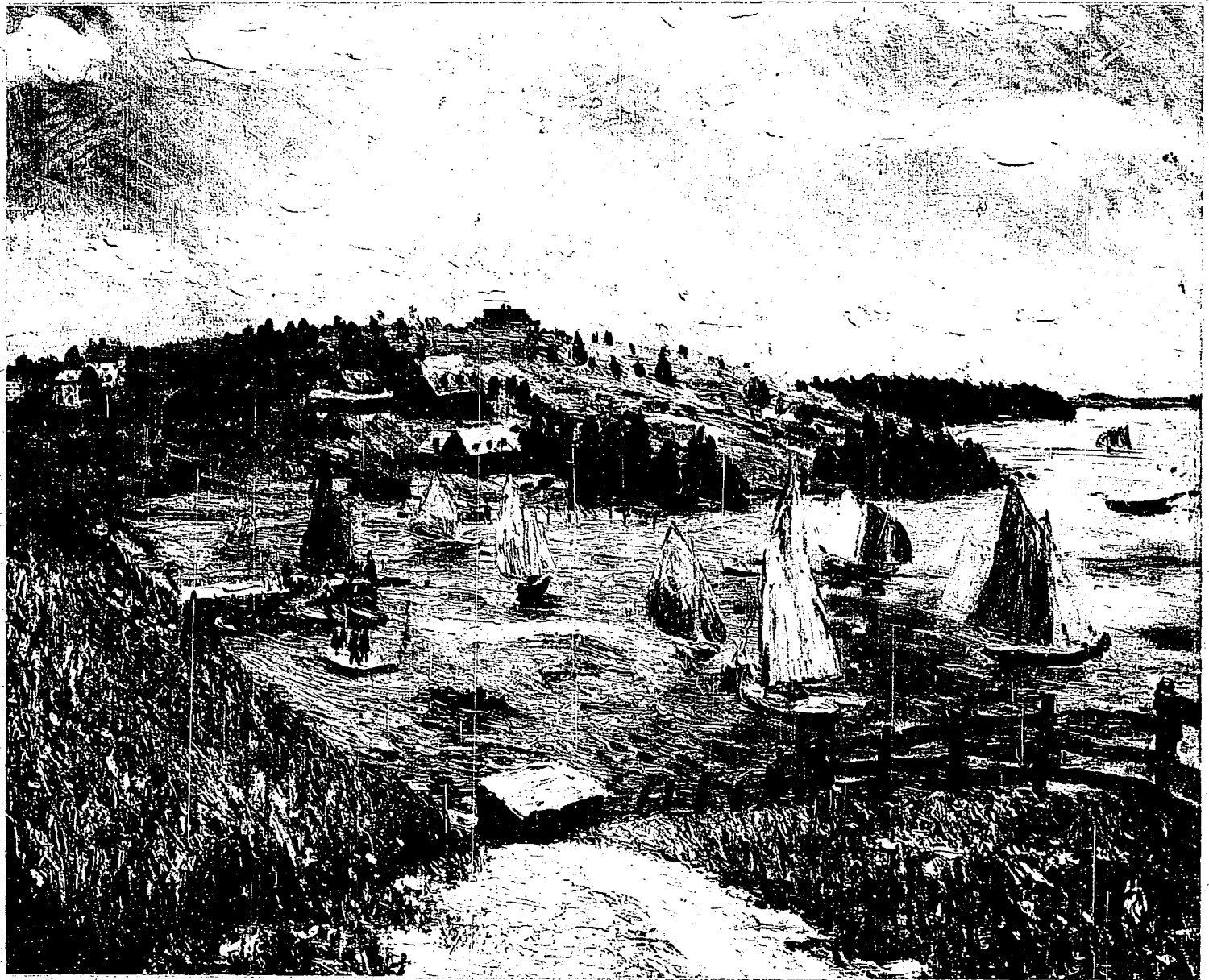
to do and it must be admitted that it has done it in a worthy manner."¹

Glackens, who was well represented in the Armory Show, fared rather well at the hands of the critics. His work, which was hung alongside the canvases of Alfred H. Maurer, John Sloan, and Karl Anderson, included his Family Group, The Bathing Hour, and Sailboats and Sunlight² (Plate LXXIX). Although the American section of the exhibition was decisively overshadowed by the work of the European moderns, the canvases of Glackens, nonetheless, attracted some attention by the reviewers. Typical were the words of the critic of The Evening Post, who referring to Glackens as "one of the really important figures in American art," stated that his work in the exhibition revealed his "rare gift. . .of seeing nature in terms of color," and accordingly praised him for having "the courage to express himself in such terms."³ Equally perceptive were the comments of the critic of the New York Sun, who spoke of his Family Group as possessive of "a power of organization, of sustained effort beyond the grasp of all but a few of the men

¹"Art Notes," The New York Times, February 17, 1913, p. 10.

²Ibid.

³"Art Notes," The Evening Post (New York City), March 8, 1913, p. 9.



William J. Glackens: SAILBOATS AND SUNLIGHT

most conspicuous today in American art." This same critic also felt that "Glackens has not tried here, you feel sure, to dodge any of the questions bound to arise in the realization of so considerable a project."¹

Similarly discerning and praiseworthy were the words of the reviewer of the New York Herald who stated that Glackens' works "are mindful of all that is classified as good painting," and particularly lauded his "ability to achieve effects of color, which in their harmony and beauty, distinguish him from his contemporaries." Accordingly, this critic felt that Glackens, here, had given "an excellent account of himself."² Such comments by reviewers, while not many, reveal, however, the receptive attitude of critics, toward the works of Glackens as shown in this exhibition. His mention in the press at this time is also indicative of the fact that his work was able to command some attention, even though the exhibition, in general, was largely dominated by the works of the avant-garde men.

The New York Armory Show, an acknowledged success, was closed with pomp and ceremony. Kuhn reported that:

¹"Glackens' Art Seen in his Recent Works," The Sun (New York City), March 5, 1913, p. 9.

²"Art Extremists in Broad-sides of Lurid Color Invade New York and Capture an Armory," The New York Herald, February 17, 1913, p. 10.

"On the show's last night at the Armory, we paraded with regimental fife and drum. . . .Through each room of the exhibition we marched and saluted our confreres past and present."¹

In the meantime, the Chicago Art Institute had negotiated with the organizers of the New York Armory Show and had arranged to have the exhibition shown there from March 24 to April 16.² As transferred to Chicago, the show included most of the foreign works, but at the request of the Chicago authorities, it omitted many of the American works.³ At this exhibition, Glackens was

¹Kuhn, op. cit., p. 19.

²Hermon London, "Hark! Hark! The Critics Bark! The Cubists Are Coming," The Sunday Record Herald (Chicago, Illinois), March 13, 1913, Section V, p. 2.

³Kuhn, op. cit., p. 19. Although by no means comparable with the success it had encountered in New York City, the interest displayed in Chicago was also spectacular. On the opening day of the exhibition, it was estimated that over 1,800 persons visited the Art Institute, and by the end of the more than three weeks period of the show, it was calculated that more than 200,000 had seen it. Harriet Monroe, "Record-Breaking Crowds See the Cubist Exhibit," The Chicago Sunday Tribune, April 13, 1913, Section II, p. 8. As in New York City, the Cubist room attracted the largest crowds. "Art in Chicago," The Outlook, CIII (April 12, 1913), 790-791. The Chicago press was as aroused as the New York City press had been by what it considered to be a hoax, charlatanism, and lacking in mentality. One critic denounced the more advanced artists as "radicals" and considered as "a regrettable matter," their large representation in the exhibition. Harriet Monroe, "A Live Exhibit at the Art Institute; Visitors Opinion Strong," The Chicago Sunday Tribune, March 30, 1913, Section II, p. 5. Equally unsympathetic were the comments

represented only by one canvas, The Bathing Hour,¹ which, because of the dominant interest in the more modern works, went unnoticed by the press of that city.

After the International Exhibition of Modern Art had closed in Chicago, where it created, in the words of one Reverend Gunsaiuis, "more fuss than a Sullivan prize-fight and a National Convention rolled into one,"² it was shipped to Boston, where it was sponsored by the Copley Society. Because of the lack of space, it was decided to eliminate the American section entirely so as to display the European works "to the greatest possible

of another reviewer who believed that the exhibition attracted great crowds not because the people "appreciate modern art," but because they were merely "curious." Charles Francis Brown, "Charles Francis Brown Opens Fire on Futurists - Doubts Sincerity," The Chicago Daily Tribune, March 26, 1913, p. 15. The climax of such reactions was reached when it was rumored that the Chicago Vice Commission and the Illinois "White Slave" Commission would investigate the many "indecent canvases and sculptures" by the Futurists and Post-Impressionists, and it was further reported that the investigator sent by Lieutenant-Governor O'Hara to examine the exhibition condemned a number of works as "immoral and suggestive." "New Art Shocks Chicago," The New York Times, April 3, 1913, p. 1.

¹Catalogue of the International Exhibition of Modern Art. Catalogue of the International Exhibition of Modern Art at the Art Institute, Chicago, Illinois, March 24 - April 16, 1913, Entry Number 151.

²"Chicago Stirred by Modernists," The New York Times, April 8, 1913, p. 8.

advantage."¹

With the close of the Armory Show in Boston in mid-May of 1913, the advent of the Armory Show had occurred, and its significance in the history of American art has, from that time onward, been considered by art historians, in general, as extraordinary. Most art historians, who have given the subject any consideration, agree that, as an art event, the Armory Show is quite unique. For, in

¹James Gregg, "Preface," Catalogue of the International Exhibition of Modern Art. Catalogue of the International Exhibition of Modern Art at the Copley Society, Boston, Massachusetts, April 28 - May 19, 1913, p. 3. Interestingly, in Boston, little excitement resulted from the exhibition, and accordingly, the effects it produced here cannot be compared with those of New York City or Chicago. In his account, Kuhn was at a loss to explain why "Boston did not take it." He even ventured to say that perhaps the sight of a large plaster relief by Matisse displayed between two drawings by Ingres "was just a bit too much." Kuhn, op. cit., p. 22. Although Boston received the exhibition with some reserve, comments by the press were somewhat as expressive as those that accompanied the two previous showings. The most denunciatory views to be uttered by a critic here were those of the viewer of The Boston Globe, A. J. Philpott. Referring to the International Exhibition as "a joke," he pointed out that it reminded him of the "Caricature exhibitions which the old Boston Paint and Clay Club gave some years ago." He further ridiculed: "It looks as if somebody had gone around to the art schools and picked up the daubs which art students slap on scraps of canvas. . . in that grotesque spirit of frivolity which pervades all ateliers at times." To Philpott, the works of Cezanne were "not bad in color" but "insipid and careless in drawing." As for Gauguin, he felt that his canvases, while "good in color," were "intentionally bad in drawing." The Boston critic concluded that the show in general was essentially based upon "delirium," and accordingly was an "affront" to the people. A. J. Philpott, "Marvels of Modernity in the Name of Art," The Boston Globe, April 28, 1913, p. 7.

addition to having been the first large-scale exhibition of avant-garde art in America, it has exerted probably a greater influence upon modern art than any other event in the history of art in this country. Although the impact of its influence was not felt immediately, it stirred, nonetheless, the beginning of various artistic movements, which, within the past decade or so, have brought American art closer to the various tendencies that have developed in Europe.

Perhaps one of the most important results of the Armory Show was the wave of new associations it stimulated among many artists, many of whom had found it difficult to exhibit their works before the public because of academic barriers. Celebrated in this sense was the Forum Exhibition of 1916, which, although of small scale, compared to the Armory Show, was essentially a continuation of the effort to exhibit the works of modernists who were denied admission to the National Academy shows and to the commercial galleries. Less known, but equally important was the first modern exhibition in Philadelphia, which was assembled by Morton L. Schamberg at the McClees Gallery in the same year. A number of groups or clubs, such as the Introspective and Penguins, were also holding independent, anti-academic shows at at this time.¹

¹Baur, op. cit., p. 127.

Probably the most significant effort to promote the ideal of providing an opportunity to every artist who wished to exhibit was the founding of the Society of Independent Artists in 1917. Indeed, the creation of this organization might be regarded as the development which climaxed the Independent Movement in the United States. It is significant that both in the founding of the Society of Independent Artists and in its operation for many years, Glackens played an important role.

The underlying tenets of the Society of Independent Artists were not novel, since they closely approached those that had characterized the Exhibition of Independent Artists of 1910. Based upon the ideal of providing equal opportunities for all artists to present their works before the public, the Society of Independent Artists was to have a long existence. The purposes of the organization were adequately expressed in its constitution formulated in the year of its founding, and which served as its fundamental principles from that time until the Society's dissolution during the later years of World War II. Its primary principle was the belief that only through complete observance of democratic ideas could "artists of all schools. . .exhibit together - certain that whatever they send will be hung and that all will have an equal opportunity." Moreover, it was felt that an organization such as the Society was necessary since

"no one exhibition at present gives an idea of contemporary American art in its ensemble or permits comparisons of the various directions it is taking, but shows only the work of one man or a homogeneous group of men."¹

As Glackens was to point out, shortly after the opening of the Society's first exhibition, the jury system was essentially inadequate because he felt that not only did a jury take it upon itself to determine what was appropriate in the field of art, but it also denied the right of the public to participate and judge for itself what was being done at the time. To Glackens, the Society was one means of furthering artistic development in this country, for, according to him, it would not only "give the new painter courage," and "help the small artist to discover himself," but it would also bring art closer to the people.²

While the Society of Independent Artists had as its fore-runner the Exhibition of Independent Artists of 1910, it was a step further than the latter, in that its exhibitions continued over a period of years, and its

¹"Foreword," Catalogue of the First Annual Exhibition of the Society of Independent Artists. Catalogue of the exhibition of the Society of Independent Artists, New York, New York, April 10 - May 6, 1917, p. 4.

²William J. Glackens, "The Biggest Art Exhibition in America and Incidentally War," The Touchstone, I (June, 1917), 166, 210.

program was essentially more extensive. The Society, itself, was modelled after the old Société des Artistes Indépendantes of Paris, which, founded in 1886, by such men as Seurat, Signac, and Redon, was organized on the same basis of "no jury--no prizes."¹ What essentially distinguished the American organization from the Société was the principle by which the works of artists were hung. From its outset, the Society decided that the fairest method of arranging artistic works was to hang them alphabetically according to the first letter of the artist's last name. This latter idea was originally proposed to the Society's directors by Marcel Duchamp. For, according to this plan, as one of the central figures of the American organization pointed out some time ago, while the Société "tried to divide the sheep from the goats according to the lights of a 'comité de placement,'" the Society of Independent Artists "let the public be the sole judge as to which were sheep and which were goats."² In all other respects, however, the Society of Independent Artists resembled the Société--including the right of membership to any artist who paid a small fee; equal opportunity for all to exhibit,

¹Sheldon Cheney, The Story of Modern Art (New York: The Viking Press, 1947), p. 366.

²Walter Pach, Queer Thing, Painting (New York: Harper & Brothers, 1938), pp. 234-235.

based only upon the latter condition; the absence of a selection jury; and no prizes.¹ The Society's existence, somewhat shorter than that of the French organization, was, nevertheless, this country's most significant independent receptacle for showing the works of artists at a time when exhibitions of consequence would not accept their work.

Of those who figured in the organization of the Society in 1917, Glackens, Walter Pach, George W. Bellows, Maurice and Charles Prendergast, Charles W. Hawthorne, and several others, were among the most active. Glackens became the Society's first president, while the above named men were included among the board of directors,² some of whom were to serve in that capacity for many years. Glackens occupied the office of president for one year, and according to a colleague, he was elected to that position by unanimous vote, since everyone had great faith in him and recognized him as a true liberal in artistic affairs.³ From that time onward, Glackens was to remain closely associated with the Society, serving

¹"Foreword," Catalogue of the First Annual Exhibition of the Society of Independent Artists. Catalogue of the exhibition of the Society of Independent Artists, New York, New York, April 10 - May 6, 1917, p. 4.

²Ibid., p. 3.

³Author's interview with Walter Pach, July 19, 1954.

on its board of directors for many years, and he was to continue to take an active part in its administration and in the arrangement of its exhibitions almost until the very last years of his life. Although known as a somewhat reticent man, at the Society's meetings, Glackens, not infrequently, would let his views be heard, and according to one colleague, especially when discussions centered on the subject of "the need of opportunities for young artists."¹ Sloan, who did not figure actively in the founding of the Society, although he showed his work in its initial exhibition, was to succeed Glackens as its president and to occupy that position until the Society's dissolution almost four decades later.² It is interesting to observe that Glackens, Sloan, and Maurice Prendergast were three members of "The Eight" who played prominent roles in the organization of the Society.

The Society of Independent Artists held its first exhibition on April 10, 1917, at the Grand Central Palace in New York City, where it filled two main floors of that building.³ In subsequent years, its shows were

¹Author's interview with Abraham Walkowitz, November 5, 1954. Walkowitz was for many years connected with the Society of Independent Artists both as vice-president and as a member of its board of directors.

²Goodrich, John Sloan, p. 59.

³"Independents' Exhibition Shows Trend of Art," The New York Times, April 15, 1917, p. 12.

similarly held every spring, either in the same place or the top floor of the Waldorf-Astoria, and not infrequently in the galleries of the Fine Arts Society on 57th Street. At the close of its initial exhibition, the Society faced a deficit of almost \$10,000, which resulted because its total income from admission fees did not sufficiently cover expenses.¹ This difficulty continued throughout much of the Society's existence, but through the generosity of Mrs. Gertrude Vanderbilt Whitney, who became one of its directors, it was able to face such complications for many years.² However, after 1930, Mrs. Whitney was forced to withdraw her aid because of the necessity of taking care of her own museum. High rentals and other costs made subsequent exhibitions more and more difficult, and the Society's last show was held in 1944.³ When plans for the organization of the Society were first under discussion, its proponents believed that it would attract at most not more than one or two hundred members; for, according to Walter Pach, its organizers considered three hundred prospective members as "a wild maximum to

¹McCausland, op. cit., p. 141.

²John Sloan, "Juliana Force and American Art," Juliana Force and American Art. Catalogue of an exhibition at the Whitney Museum of American Art, New York, New York, September 24 - October 30, 1949, p. 39.

³Goodrich, John Sloan, p. 60.

talk of." But with the successful accomplishment of the Armory Show and the difficulty encountered by many artists who sought to show their works at the large shows and in commercial galleries, the Society's membership in 1917 was almost twelve hundred. During successive years, this number was to decrease to an average that approximated five hundred.¹

Throughout its existence, the Society was an important feature of the art season in New York City. It became "the great democratic festival where one could always meet the unexpected and experience the joy of discovery."² Although its exhibitions contained many works that were freakish, mediocre, and somewhat indifferent, and not infrequently products by publicity seekers, they also included many notable works by painters and sculptors whose reputations were established there. The highly diverse and variant content of its exhibitions would never have been possible were it not for the Society's principle of the right of all artists to exhibit without official or academic interference.

The Society of Independent Artists set a precedent for subsequent independent organizations, some of which

¹Pach, Queer Thing, Painting, p. 232.

²Goodrich, John Sloan, p. 60.

were founded in a number of other cities.¹ However, these were to decline in activity as museums and commercial galleries became more liberal and were willing to accept many phases of artistic expression. In spite of their short existence, these organizations, like the Society of Independent Artists, were significant in that their purpose was that of "keeping an open door in American art,"² a development which, as has been seen, profoundly absorbed the interest of Glackens for many years.

¹One of the most celebrated of these was the Chicago No-Jury Society, founded in 1921, which provided opportunities to all artists in the Great Lakes region. Martha C. Cheney, Modern Art in America (New York: McGraw-Hill Book Co., 1937), p. 14. The Salons of America, the American Artists Congress, and the Artists Union, founded in New York City during the late 1930's, were similarly organized. McCausland, op. cit., p. 141.

²John Sloan, "The Independent, An Open Door," The Arts, XI (April, 1927), 187.

CHAPTER IX

THE ARTIST'S FAMILY, FRIENDS, AND INTERESTS

Just prior to the opening of the second decade of the present century, the Glackens family was occupying an apartment in the house of Major General Daniel E. Sickles at 23 Fifth Avenue,¹ where the artist painted some of his best known works, including The Family Group² and The Artist's Wife and Son.³ In the fall of 1911, Glackens and his family moved to 29 Washington Square where they lived until 1918. In the early part of the latter year, they bought a large house at 10 West 9th Street, in the heart of New York City's Greenwich Village, which, as stated earlier, was to be Glackens' home until the time of his death in 1938. A studio had been built on the top floor of the house a few years after the family had begun to reside in it, and from 1920 onward, Glackens was to produce much of his work there.⁴ Before that, for many years, he had had a studio at 50 Washington Square, in

¹Diary of John Sloan, December 13, 1908.

²This large canvas, begun in 1910, was completed three years later at 29 Washington Square. Author's interview with Ira Glackens, July 29, 1954.

³1911, Collection of Ira Glackens.

⁴Author's interview with Ira Glackens, July 29, 1954.

the same building where Charles and Maurice Prendergast had lived since moving to New York City in 1914.¹

Accordingly, Glackens was to reside in New York City for more than forty years. Most of his close friends and acquaintances were now living nearby: the Sloans and the Roberts on Twenty-third Street, the Henris and the Youngs near Gramercy Park, the Shinns, the Prestons, the du Bois, the Bellows, and others, a short distance away.² And throughout this time, as will be seen later, they continued to see much of each other, and were to maintain friendships throughout their lives.

Although New York City was essentially his home and the center of many of his artistic activities, Glackens began, from about the time of his marriage, in 1904 onward, to spend considerable time in other localities, especially in New England and certain parts of Long Island, and, from 1925 onward, to make almost yearly sojourns abroad. Always accompanied by his family, he seemed to favor such places as Bellport, Long Island, West Hartford, Gloucester, Stratford, Conway, Wickford, Rockport, and other picturesque localities which provided themes for many of his canvases. In the summer of 1908, he was at Cape Cod and adjacent

¹Author's interview with Mrs. Charles Prendergast, Westport, Connecticut, November 8, 1954.

²Author's interview with Mahonri Young, November 8, 1954.

areas, with his family,¹ and returned to New York City in the following fall, "looking brown as a sailor,"² with a great number of works, including such canvases as Beach Scene, Cape Cod, Cape Cod Pier,³ and Cape Cod Shore,⁴ and others. The following year saw the Glackens family at Wickford, Rhode Island, where they were neighbors of the Everett Shinns,⁵ and at this picturesque resort off Narragansett Bay, he produced several important works bearing the name of the locality. In 1911, Glackens and his family began to spend their summers at Bellport, Long Island, off the Great South Bay, and continued doing so until 1916.⁶ Here, he painted such luminous and colorful pictures as The Regatta, Bathers at Bellport, and numerous other canvases. During the early months of 1912, he was in Paris, purchasing pictures by French moderns for his close friend, Dr. Albert C. Barnes,⁷ whose interest in

¹Letter to author from Ira Glackens, August 16, 1954.

²Diary of John Sloan, September 30, 1908.

³Collection of Ira Glackens.

⁴Collection of Ira Glackens.

⁵Author's interview with Ira Glackens, July 29, 1954.

⁶Letter to author from Ira Glackens, August 16, 1954.

⁷Author's interview with Miss Nelle E. Mullen, December 27, 1954.

collecting was, as shall be shown later, stimulated significantly through the efforts of Glackens.

In 1917, Glackens and his family spent most of the spring and summer at West Hartford. Both Edith's mother and father had died shortly before, and now, the Glackens family was to make greater use than ever of the house on Vanderbilt Hill.¹ Actually, from the time of their marriage until the latter year, Glackens and his wife would visit at West Hartford, where he could be found, not infrequently, "standing in a brook, pipe in mouth, whipping a fly downstream," and, even more frequently, busily painting in an old rose garden behind the large house.² Two of his best known canvases, The Conservatory,³ and The Garden at Hartford, were painted here.

The Glackens family spent the summer of 1918 at Gloucester and the summer of the following year at Conway,⁴ in eastern New Hampshire, a picturesque locality off the Saco River, somewhat close to Freyburg, Maine. Glackens used the annual fair held at the latter place, as the subject of one of his pictures.⁵ He and his family liked

¹Letter to author from Ira Glackens, August 24, 1954.

²Lavelle, op. cit., p. 22.

³1917, Collection of Ira Glackens.

⁴Letter to author from Ira Glackens, August 24, 1954.

⁵This canvas, Freyburg Fair, painted about 1923, is presently in the collection of Ira Glackens.

Conway so well that they were to return here for five successive summers.¹

In the spring of 1925, the Glackens family went to France and thus began an annual sojourn to this part of the Continent that was to continue until 1931. In 1936, the family made another and a final visit here. During the six-year period between 1925 and 1931, Glackens used as the locale for his painting, Paris, its adjacent areas, various parts of southern France, and New York City. He was fascinated with France, its scenery, its way of life, its numerous resorts, and its amiable pleasure-loving people.² The painter's son recalls:

All the places we stayed at in France pleased him We would never settle down anywhere the painting was not good. He especially liked certain parts of the south of France, as well as the country about Paris, Samois, Ile Adam, and other places.³

Although the year 1925 marks the beginning of the annual sojourns to France, Glackens and his wife had visited not only the latter country but Spain in the spring and summer of 1906 and had probably become enamoured of that part of the European continent at this time. During this earlier visit, Glackens had spent some time at the

¹Letter to author from Ira Glackens, August 24, 1954.

²Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

³Letter to author from Ira Glackens, August 16, 1954.

Prado Museum studying and admiring the works of Velasquez and Goya. Unfortunately, while in Seville, he had an attack of malaria, a recurrence of the malady contracted in Cuba during the Spanish-American War.¹ From this Spanish journey emerged such works as Buen Retiro, Madrid, the Gardens of the Alhambra,² the Bull Fight,³ and other works.

From Spain, Glackens and his wife went on to France, spending some time in Paris where the Henris and "Alfy" H. Maurer were staying at the time. They took frequent trips to the suburbs and also went swimming at Chateau Thierry, an experience which Glackens depicted, as has been indicated earlier, in his canvas bearing the name of this locality. Toward mid-summer, they journeyed to London by way of Dieppe, but finding the Channel considerably rough, they lingered there for several days. As a result of this stop-over, he produced Dieppe Harbor,⁴ a canvas presently in the Barnes Foundation.

In 1925, almost two decades later, when Glackens and his family visited France, they spent the summer at Samois-sur-Seine, a short distance from Paris, where the

¹Author's interview with Ira Glackens, July 29, 1954.

²Collection of Ira Glackens.

³Lost. Formerly in the collection of Glackens' close friend, James B. Moore, who had hung it in his once popular Café Francis on West 23rd Street, New York City. This picture was purchased at auction in the spring of 1908 by Mrs. William J. Glackens, when the Café Francis went out of existence. Diary of John Sloan, April 27, 1908. Since then, the canvas has not been traceable.

⁴Author's interview with Ira Glackens, July 29, 1954.

Leon Krolls were then residing.¹ The Glackens family also enjoyed the company of another old friend Charles Prendergast. Lonely because of the death of his brother, Maurice, in 1924, he spent most of the summer with them. Although he painted a great deal, Glackens also found time to join the Krolls, Prendergast, and members of his own family in long bicycle rides which they frequently took through the Forest of Fontainebleau and various adjacent localities.²

During the later months of that year and the early part of 1926, Glackens and his family visited Vence, residing at the Villa les Pivoines, in the Maritime Alps, a short distance from Nice and Cannes. Here, Glackens painted Vence, one of the most important works of this period. In May of 1926, he and his family visited Rome, Padua, Assisi, Venice, and other places. He was very much interested in the frescoes of Pompeii and in some of the sculpture of the National Museum of Naples, but he especially admired the Giotto's at Assisi and Padua, and the Tintoretto's in Venice, although, according to his son, he was somewhat disgusted by the effects of "bad restoration."³

¹The Krolls were among the Glackens family's closest friends, having known them since 1911. Letter to author from Leon Kroll, New York, New York, July 28, 1954.

²Letter to author from Ira Glackens, August 16, 1954.

³Author's interview with Ira Glackens, July 29, 1954.

Glackens and his family spent the summer months of the same year at Ile Adam, a small picturesque town on the Oise River, a short distance from Saint-Denis and Paris. He rented a small island opposite the lively beach at Ile Adam, where he could observe and work without interruption. As a result, he spent one of the happiest and most productive summers abroad.¹

The Glackens family spent the winter of 1926 and 1927 in Paris, residing at 51 Rue de Varenne. The artist occupied a studio near the Luxembourg Gardens, which at one time, had been used by the French animal painter, Rosa Bonheur. Glackens had a show of his work in Paris that winter and his son still recalls "the sensation of seeing his name placarded in all the subway stations and such places."²

The spring and early summer of 1929 again saw the Glackens family in Paris, dwelling this time at 110 Rue du Bac. Glackens now occupied a studio once rented by Whistler, which was adjacent to the grounds of the Missions

¹Guy Pène du Bois, "William J. Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens, at the Whitney Museum of American Art, New York, New York, December 14, 1938 - January 15, 1939, p. 5.

²Letter to author from Ira Glackens, August 16, 1954.

Etrangères.¹ The small garden near the Glackens home here was the subject of various canvases, including the three versions of Garden at 110 Rue du Bac,² and several smaller works. Here, Glackens began his large Lenna and Imp which he was not able to complete until the following year.³

In August of that same year, Glackens and his family went to Hendaye, near the Spanish frontier, but not liking it, they went on to Saint-Jean-de-Luz, a picturesque resort which particularly fascinated the painter. This visit resulted in one of Glackens' most important works, Beach, Saint-Jean-de-Luz. The fall of that year saw the Glackens family reestablished at 110 Rue du Bac in Paris. Here, they remained through October, thence moving to Vence, and spending the winter at the Villa les Pivoines.⁴

In the summer of 1930, the Glackens family visited La Ciotat, a small resort town on the Mediterranean, off the southeastern coast of France, near Marseilles, and a short distance from Toulon. Here, they resided at the

¹Forbes Watson, "William James Glackens," The One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 15 - March 13, 1955, p. 128.

²All three pictures are in the collection of Ira Glackens.

³Author's interview with Ira Glackens, July 29, 1954.

⁴Letter to author from Ira Glackens, August 16, 1954.

Villa des Cytheris. This visit was also a very productive one for the artist, for he painted numerous works, including the landscape, Saint-Jean,¹ Beach, La Ciotat,² and other pictures bearing the name of this locality. In early September, his wife, and their two children returned to their home in New York City, where he was to join them a month later.³

It was not until the late spring of the following year that Glackens and his family went again to France. This time, they visited briefly in Paris and then went to Cannes, where they spent the entire summer, residing at the Villa des Oranges in the old quarter. Here, from the window of his house, the artist painted his well known Fête du Suquet and many other works.⁴

By late fall, Glackens and his family were back in New York City and because of the artist's poor health,

¹Letter written by William J. Glackens to Robert G. McIntyre, Chairman of the Addison Gallery Art Committee, Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, March 31, 1936. This letter was a token of appreciation by the artist to the Addison Gallery of American Art for the purchase of his canvas, Saint-Jean, that year. This letter is in the possession of that gallery.

²Collection of Ira Glackens.

³Letter to author from Ira Glackens, August 16, 1954.

⁴Letter to author from Ira Glackens, September 12, 1954.

they were to remain here until the summer of 1934, when they visited Vermont and Baie Saint-Paul in Quebec, Canada. At the latter place, Glackens painted four canvases bearing the name of the locality and produced little else.¹ Two years later, he and his wife went abroad for the last time, visiting England, and sojourning at Sidmouth, where they saw the Charles FitzGerald,² York, Devonshire, and other localities, and subsequently, crossing the Channel into France. Unfortunately, the artist did not enjoy his visit in England. He disliked its climate, landscape, and food; and he was happy to go on to France, and, finally to return home, in New York City, in mid-summer. He and his family spent the remaining warm months of that year at Rockport, Massachusetts. This latter sojourn resulted in the artist's producing several canvases bearing the name of this coastal resort.³

The summer of 1933 found Glackens considerably weakened in health and he and his family spent several months of this period at Stratford, Connecticut. Here, he painted only a few flowerpieces, and this marked the last summer that he was to be away from home up to the time of

¹All four works are in the collection of Ira Glackens. Letter to author from Ira Glackens, August 16, 1954.

²Charles FitzGerald was the former editor of the New York Sun, now living in retirement at Sidmouth, England. He had married Irene Dimock, Mrs. Glackens' sister.

³Author's interview with Ira Glackens, July 29, 1954.

his death.¹

One of Glackens' very close friends was Dr. Albert C. Barnes, whom he had known, as previously indicated, since his high school days in Philadelphia. The two men saw much of each other, especially during the years between 1910 and 1912.² Later, Glackens would visit, occasionally, at the Barnes Foundation, in Merion, Pennsylvania,³ and, not infrequently, when Barnes was in New York City, the two friends could be seen dining together at Mouquin's, the popular French restaurant.⁴ In 1927, for a brief period of time, both the Glackens and the Barnes families resided close to each other in Switzerland.⁵

Barnes had been interested in art, since early manhood, and this interest was especially encouraged by the efforts of his close friend, Glackens. The doctor's activities as a patron and, particularly, as a collector, had begun as early as 1907, when, at the age of thirty-five,

¹Letter to author from Ira Glackens, August 16, 1954.

²Author's interview with Ira Glackens, July 29, 1954.

³Author's interview with James Bookbinder, instructor in art history, the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 17, 1954. Mr. Bookbinder was, for many years, an instructor in art history at the Barnes Foundation.

⁴Author's interview with Abraham Walkowitz, November 5, 1954.

⁵Author's interview with Ira Glackens, July 29, 1954.

he was able to amass a vast fortune as a result of his discovery of a bland antiseptic which he named Argyrol. His earliest purchases of artistic works centered around examples by the masters of the Barbizon School, especially Millet, Diaz, and Corot, as well as canvases by Henner, and other nineteenth century French painters.¹ Such interest in art, as was manifested by Barnes in his earlier collection, was essentially casual and bore none of the marks of his later enthusiasm.²

It was in 1912 that Glackens convinced Barnes that dealers were "stinging" him and that his collection of "Millelets, red heads by Henner . . . fuzzy Corots" was inherently insignificant when compared with the works of later nineteenth and early twentieth century painters of France.³ He also suggested that Barnes permit him to go to Europe so that he could purchase for him representative canvases by the latter schools.⁴ Consequently, the doctor gave Glackens \$20,000 with which to go to Paris to buy pictures for him and in February of that year, the artist

¹Sloan, The Gist of Art, p. 25.

²Author's interview with Charles Daniel, July 30, 1954.

³Sloan, The Gist of Art, p. 25.

⁴Author's interview with Miss Nelle E. Mullen, December 27, 1954.

set out to accomplish this mission.¹

In Paris, Glackens met his old friend, "Alfy" H. Maurer, and the latter frequently accompanied him as he shopped for canvases for the Barnes collection.² Ira Glackens recalls how his father commented later on how worn out both he and Maurer were as they looked at pictures, day after day, in the innumerable dealer's shops in Paris.³ As a result of his assiduous search, within a very short time, Glackens was able to return to America with about twenty canvases,⁴ which represented a cross section of the newer French schools, and included works by Renoir, Degas, Manet, Matisse, and a number of others.⁵

These pictures, carefully selected by Glackens, provided the nucleus of the Barnes collection, which developed into the "finest private collection of moderns in the world."⁶ Later, Barnes was to emphasize that,

¹Carl W. McCardle, "The Terrible-Tempered Dr. Barnes," Part II, The Saturday Evening Post, CCXIV (March 28, 1942), 80.

²Author's interview with Miss Nelle E. Mullen, December 27, 1954.

³Letter to author from Ira Glackens, November 29, 1954.

⁴McCardle, op. cit., p. 80.

⁵Sloan, The Gist of Art, p. 25.

⁶"Fighter from Philadelphia," Time, LVIII (August 6, 1951), 56.

contrary to the assertion that many people had been responsible for the development of his significant collection, Glackens was the only person who assisted him in its real formation.¹ Barnes, himself, thereafter, frequently went abroad, seeking works not only in dealers' shops but also in cafés, artists' studios, junk shops, and the like.² For example, in the summer of 1936, he returned to his home at Merion, with some \$50,000 worth of artistic works, which included Manet's La Linge, Cezanne's The Drinker, and The Woodchopper, and numerous works by Dufy, Matisse, and others.³

In 1922, Barnes had established the Barnes Foundation at Merion, not only to house his enormous collection of important artistic works, but also as an agency to carry out certain educational ideas concerning art which he had developed through the years.⁴ Seven years later, upon selling his patent for Argyrol to the Zonite Products Corporation, he announced that he would settle down earnestly to the life of a collector and patron.⁵ By this time, his

¹Carl W. McCardle, "The Terrible-Tempered Dr. Barnes," Part III, The Saturday Evening Post, CCXIV (April 4, 1942), 34.

²Author's interview with Charles Daniel, July 30, 1954.

³Milliette, op. cit., p. 38.

⁴Author's interview with Miss Violette de Mazia, September 27, 1954.

⁵"Art. A Few More Masterpieces Inmured in Barnes Collection," Newsweek, VIII (September 12, 1936), 26.

collection had grown enormously, not only in size but also in significance. In 1923, the Barnes Foundation had, among other works in its collection, more than a hundred canvases by Renoir, some fifty pictures by Cezanne and many examples by Manet, Van Gogh, Gauguin, and others of the late nineteenth century French tradition. Matisse was represented by twelve works and Picasso by an even greater number, while exemplary canvases by Modigliani, Utrillo, Derain, Pascin, and others of the younger generation were also to be found in the collection. By this time, Barnes possessed a considerable collection of American paintings, especially works by Glackens, Maurice Prendergast, Lawson, Demuth, Maurer, and many others.¹

By 1930, the Barnes collection had grown considerably and comprised more than one hundred and fifty examples by Renoir, one hundred canvases by Cezanne, some fifty pictures by Matisse and Picasso, and a large accumulation of works by Van Gogh and Gauguin, and other Post-Impressionists. This collection had an estimated value of some five million dollars.² At the time of Barnes' death in 1951, the collection, which had continued to grow, was worth approximately

¹Albert C. Barnes, "The Barnes Foundation," The New Republic, XXXIV (March 14, 1923), 65.

²Arthur Strawn, "Hidden Treasures," The Outlook and Independent, CLIV (April 16, 1930), 634.

twenty million dollars.¹

Glackens' part in the early development of Barnes' important collection helps explain the selection of works presently encountered at Merion. This significant collection, centering around the works of Renoir and Cezanne, is, as indicated above, inherently confined to representative works of late nineteenth and early twentieth century French Impressionism and Post-Impressionism. It serves to explain Barnes' preference for Matisse and the present day painters, as evolving directly from the tradition of French Impressionism; and, furthermore, it helps provide an explanation for his admiration of the works of Glackens, Lawson, Maurer, Maurice Prendergast, and others.

Interestingly, Barnes, through the years, not only developed a significant collection at Merion, but also studied, in penetrating fashion, the works that formed it, publishing scholarly writings based upon his preferences listed above, and some of which included tracts on the art of Glackens. More significantly, however, what originally was described as a casual interest in art collecting, on the part of Barnes, evolved, in time, into an ardent enthusiasm which later in life was to establish him as "the outstanding champion and benefactor of modern

¹"Transition," Newsweek, XXXVIII (August 6, 1951), 57.

art,"¹ in the development of which, as shown earlier, Glackens played no unimportant part.

Throughout his life, Glackens had many friends and acquaintances. Many of these were people he had known from his Philadelphia days when he was working as an artist-reporter for the various newspapers of that city. Others were friendships that he and his wife had cultivated in New York City through the years. But, according to one contemporary, who knew the painter and his family well, although they had many friends and acquaintances, their very close friends, however, consisted essentially of a small circle of people,² many of whom lived close to their 9th Street home, and whom they saw rather frequently. Among these were the Henris, the Sloans, the Lawsons, the Krolls, the Youngs, the Myers, the Roberts, the Prestons, and the Prendergasts. There were frequent get-togethers and social gatherings at each other's homes, and many of Glackens' contemporaries recall the excellent dinners given by him and Edith. Not infrequently, they met each other at various popular restaurants and cafés, especially the then well-known Mouquin's, the Café Francis, and other places, where their company sometimes included the well-known writer and editor of the New York Sun,

¹McCardle, op. cit., (Part I), p. 9.

²Author's interview with Mrs. Jerome Myers, November 7, 1954.

Charles FitzGerald, Glackens' brother, Louis Maurice, who achieved significance as a cartoonist for Puck and the New York American, Ferdinand Zinzig, the famous German pianist, and others. Well-liked, amiable, and very sociable, Glackens and his wife retained such friendships throughout their lives.

Among the closest friends of Glackens and his family were the Leon Krolls. They began to know each other from about 1911 onward. Glackens saw much of Kroll thereupon and not infrequently they were in the company of George W. Bellows and Eugene Speicher. Kroll, himself, recalls:

Glackens and I were about the same size and we played billiards with an equal lack of skill. We also played tennis with Bellows and Speicher. They were much better at tennis than we were, so the team was always made up to have one of us on each side as a handicap.¹

The Glackens family and the Krolls frequently met at each other's homes not only in New York City, but even abroad, living near each other, as indicated earlier, at such places as Samois-sur-Seine, Ile Adam, Paris, Vence, and other places. Glackens and his wife dined at the Kroll home in New York City, a few days before he died in the late spring of 1938, and Kroll still recalls it

¹Letter to author from Leon Kroll, New York, New York, July 28, 1954.

as a "grand evening," and still remembers Glackens' "great charm and quiet wit."¹

An equally close friend of the Glackens family was "Alfy" H. Maurer, whom they had known since shortly after the turn of the century. They saw much of each other abroad, especially in Paris and its environs, as well as in New York City.² In his painting, Chateau Thierry, as indicated earlier, Glackens not only depicted himself, but also his wife and "Alfy," about to partake of the swimming at the popular resort of the same name as the canvas, by the Marne River.

"Alfy's" father, Louis Maurer, the well-known artist who produced the famous Life of a Fireman series in the late 1860's, and who achieved significance as "the last of the painters of . . . Currier and Ives lithographs,"³ was also known to the Glackens family. Glackens' son recalls that when Louis Maurer celebrated his one hundredth birthday in February, 1932, at the huge banquet given him, the elderly man danced enthusiastically with all the ladies including Mrs. William J. Glackens.⁴

¹Ibid.

²Author's interview with Mahonri Young, November 8, 1954.

³Elizabeth McCausland, A. H. Maurer (New York: A. A. Wyn, Inc., 1951), pp. 34-35, 343.

⁴Letter to author from Ira Glackens, November 29, 1954.

Everett Shinn was another whom the Glackens family saw much of throughout this period. Mahonri Young, who knew Shinn well, remembers that the latter admired Glackens immensely as an artist, and also considered him as "the most significant illustrator that this country ever produced."¹ Shinn, possessive of a wonderful humor and excellent social intelligence, was a frequent dinner guest at the Glackens home,² and even after his close friend "Glack" had died, he would, not infrequently visit the latter's family, sometimes amusing them "by acting out" some of his "experiences in amateur theatricals."³

Sloan was another whose friendship Glackens continued after his departure from Philadelphia toward the close of the century. This was also true of Henri, Luks, Preston, Edward W. Davis, and others. They would frequently meet at each other's homes, with their wives, where they enjoyed good cooking, sometimes played cards, viewed or discussed each other's pictures, and often just spent the

¹Author's interview with Mahonri Young, November 8, 1954.

²Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

³Mahonri Young, "Everett Shinn," The One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 15 - March 13, 1955, p. 134.

evening conversing.¹ In his diary, Sloan often makes reference to such evenings, which, later, he was to speak of with a certain nostalgic feeling. Typical was his entry of 1906, when he noted:

I walked up to Henri's. Dolly (Sloan's wife) came up late in the afternoon After dark we came down to our place and had dinner and then all went to Glackens. Saw a splendid lot of work which he did this summer in Paris, some Spanish subjects also. Very full of wonderful observation of life. Number of crayon sketches. Glack was most cordial and so was she, nice as could be. A most pleasant evening.²

Frequently, Glackens and his wife spent the evening at the Sloan home, where the "conversation naturally turned to the old days on the Philadelphia Press."³ Sometimes, "Glack" would come alone to dinner when Dolly would have "some fine panned chicken" which he would enjoy very much. Sloan recalls that on such occasions, they would talk until very late in the evening and sometimes until the early hours of the morning.⁴ Sloan thought very much of Glackens and besides regarding him as "the greatest draughtsman who lived on this side of the ocean,"⁵ admired

¹Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

²Diary of John Sloan, November 18, 1906.

³Ibid., April 21, 1908.

⁴Ibid., March 23, 1908.

⁵Van Wyck Brooks, John Sloan, A Painter's Life (New York: E. P. Dutton & Co., 1955), p. 27.

his "quiet, witty, reserved" character,¹ and the friendship of these two men was to remain close throughout their lives.

This was also true of the Robert Henris, whom the Glackens family frequently visited at their Gramercy Park home with the Prestons, the Roberts, the Luks, the Sloans, the Shinns, and others.² Henri, whose ability as a painter was greatly admired by Glackens, shared a reciprocal regard for the latter's talent. Possessive of a great gift for friendship, and interested in people in general, Henri had many of the qualities also found in Glackens.³

The Prendergasts were others who figured closely in the Glackens family's small circle of friends. They had known the Prendergasts intimately especially since 1914 when New York City became the latter's home. After Maurice died in 1924, Charles Prendergast and his wife, Eugenie, continued to see much of the Glackens, and frequently "Glack and the family" would visit them at Westport, Connecticut. Occasionally, they would spend the weekend out of town together, sometimes driving to distant places, where, sometimes Glackens, himself, would prepare dinner and other meals, revealing his excellent taste and his

¹Diary of John Sloan, January 13, 1908.

²Author's interview with Miss Violet Organ, July 28, 1954.

³Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

characteristic discernment for good food.¹

George Luks, "the liveliest and the least romantic of all the 'Ashcanners,'" ² equipped with an extraordinary vitality and an excellent sense of humor, was another whom Glackens saw often during this period. Luks had, as one of his contemporaries recalls, a talent for telling amusing stories, anecdotes, and tall tales, and sometimes, he told these with a touch of the theatrical, and not infrequently, his companions found it difficult to discern between fact and fancy.³ Accordingly, his presence at any social gathering was always an assurance that the atmosphere would not be without mirth and liveliness.⁴

Mahonri Young, who first met "Glack" in 1905, likewise, counted among the close friends of Glackens and his family. Young, remembering most vividly the first time he met Glackens, recalls that he was sharing a studio with Lawson on Washington Square. "Glack" struck him as

¹Author's interview with Mrs. Charles Prendergast, Westport, Connecticut, November 8, 1954.

²Edward W. Root, "George Benjamin Luks," The One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 15 - March 13, 1955, p. 120.

³Author's interview with Mahonri Young, November 8, 1954.

⁴Author's interview with Mrs. Jerome Myers, November 7, 1954.

somewhat reticent, but affable and benign, qualities in his character that he was to retain throughout his life. Young saw much of Glackens, thereupon, and was also a close friend of many of the members of "The Eight."¹ Interestingly, it was through the insistence of Young's father-in-law, the famous Impressionist and at one time, president of the National Academy of Design, J. Alden Weir, that the Metropolitan Museum of Art in New York City, purchased its first Glackens canvas, Central Park, Winter, in 1921, through the George A. Hearn Fund,² a work, which, as indicated earlier, was awarded the Grand Prix at the Paris Exposition of 1937.

There were many others who figured as intimate friends of the Glackens family. Among these were the Jerome Myers, whom they saw rather frequently, and at whose home in Croton, New York, Lenna would often spend weekends.³ William Carman and Mary Fanton Roberts knew them since shortly before the close of the first decade of the present century, and their semi-studio apartment in the Hotel Chelsea, where likewise the Sloans were residing, was the scene of frequent gatherings of their friends and

¹Author's interview with Mahonri Young, November 8, 1954.

²Letter to author from Ira Glackens, November 17, 1954.

³Author's interview with Mrs. Jerome Myers, November 7, 1954.

acquaintances.¹ Charles FitzGerald, the writer and editor of the New York Sun, who also knew Glackens for many years, wrote favorably of and displayed much regard for his artistic development. His marriage to Irene Dimock, sister of Mrs. William J. Glackens, made closer his friendship with the painter and his family.²

Louis Maurice Glackens, who visited the Glackens family often, also figured intimately among the members of this group, and not infrequently would spend the night or a weekend at his brother's home.³ Louis Maurice Glackens achieved prominence not only for his humorous drawings in newspapers and magazines, but was regarded as among "the first to do animated cartoons for motion pictures."⁴

Glackens and his family also saw much of James and May Preston, who were among their oldest friends, not infrequently dining with them at the then celebrated Mouquin's restaurant, or sometimes at "Jim" Moore's popular Café Francis.⁵ The Glackens family knew the

¹Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

²Author's interview with Mrs. John C. Shay, February 12, 1955.

³Letter to author from Ira Glackens, January 28, 1955.

⁴"Louis M. Glackens Dies in New York," The Public Ledger (Philadelphia, Pennsylvania), September 11, 1933, p. 9.

⁵Diary of John Sloan, December 23, 1907.

Eugene Speichers and the George W. Bellows, too, and occasionally, they counted among those who dined at their home on 9th Street or who figured in various other social activities.¹ There were numerous others who knew Glackens in one way or another, and their friendship and acquaintance served as a further indication of his amiable, kindly, pleasing, balanced character, tendencies, which, as shall be seen later, characterized his personality throughout his life.

Not infrequently, the Glackens gave dinner parties at their home, which were regarded as wonderful occasions by their friends. Usually seen at these affairs were the Sloans, the Henris, the Krolls, the Roberts, the Prestons, the Shinns, the Prendergasts, the Luks, and a few others. Edith, an excellent conversationalist, and possessed of a keen sense of humor, was considered a fine hostess, while Glackens, although somewhat shy by nature, contributed his occasional joking and humorous comments to the evening.² These occasions, always looked forward to, by the Glackens' friends, were especially coveted because such affairs lacked nothing, consisting of many courses and many varieties of

¹Letter to author from Eugene Speicher, Woodstock, New York, July 20, 1954. Author's interview with Mrs. George W. Bellows, New York, New York, November 8, 1954.

²Author's interview with Miss Violet Organ, July 28, 1954.

food, and usually everyone had a good time.¹ What added to the merit of these affairs was the fact that Glackens, himself, was known to possess a fine sense of taste. A great lover of good foods and fine wines, he was an excellent judge of good dishes.² Although somewhat reticent in character, he would occasionally, if persuaded, talk at length on the qualities of various foods and wines.³ Moreover, as one of his close friends recalls, a compliment by him regarding the quality of a certain dish, if prepared at someone's home, was really considered praiseworthy, because of his excellent taste.⁴ Sometimes after these dinners given by the Glackens, Ferdinand Zinzig, the popular German musician would play the piano.⁵ The conversations at these affairs usually revolved around "shop talk," various current events in the art world, humorous anecdotes, their friends, and the like.⁶ The Glackens gave many of

¹Author's interview with Mrs. George W. Bellows, November 8, 1954.

²Letter to author from Guy Pène du Bois, Paris, France, July 7, 1954.

³Author's interview with Miss Violet Organ, July 28, 1954.

⁴Author's interview with Mrs. Charles Prendergast, November 8, 1954.

⁵Diary of John Sloan, November 24, 1907.

⁶Author's interview with Mrs. Jerome Myers, November 7, 1954.

these dinner parties and they were continued through the years. Many of the friends and acquaintances who are living still speak of them with a certain nostalgic feeling as wonderful affairs.

As has already been indicated, a very close friend of Glackens for many years was "Jim" Moore. The latter was the owner of the Café Francis which was located at Thirty-fifth Street in New York City between Fifth and Sixth Avenues. During the first decade of the present century, this restaurant was a very popular rendezvous for artists and newspapermen and it was frequented by many of Glackens' friends.¹ Very much interested in art, Moore covered the walls of his café with pictures, some of which included works by Glackens.² Indeed, shortly after the turn of the century, most of those who, within a few years, were to comprise "The Eight," were such habitués of this restaurant that one critic referred to them as the "Café Francis crowd" and spoke of Henri as their "patriarch."³ Sloan, who knew Moore well, makes frequent reference in his diary of the social activities at this restaurant. Typical is his entry of 1906, wherein he points out: "Went to

¹Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

²Author's interview with Abraham Walkowitz, November 5, 1937.

³S. H., "Studio Talk," The International Studio, XXX (December, 1906), 183.

Café Francis and met Preston, W. Glackens, Henri
 We all go to J. Moore's house and play poker and bridge."¹
 Also representative is his entry of 1907 where he notes:

At the Café Francis and had lunch. Met Lawson, Glackens, Preston The girls left and I stayed the afternoon which was agreeable - reminiscences of the Phila, "Press" days - patriotism, that which makes soldiers.²

The Café Francis went out of existence in the spring of 1908,³ but Moore remained one of the group's closest friends.⁴

While the Café Francis figured popularly with Glackens and his friends, there were also other places where they frequented. This was especially true of Mouquin's, one of the most fashionable French restaurants in New York City during the early decades of the present century. Located at Twenty-eighth Street and Sixth Avenue, it was, like the Café Francis, a very popular rendezvous for artists and writers. Glackens particularly preferred it because of his love for good food and fine wines.⁵ Sloan,

¹Diary of John Sloan, April 21, 1906.

²Ibid., March 23, 1907.

³Ibid., April 27, 1908.

⁴Author's interview with Miss Violet Organ, July 28, 1954.

⁵Letter to author from Ira Glackens, November 17, 1954.

Luks, Shinn, Davies, Maurice and Charles Prendergast,¹ as well as Glackens' other friends, Ernest Fuhr and "Alfy" H. Maurer, also frequented it.² Such writers as James Huneker, O. Henry, and others were likewise to be found there rather often.³ Sometimes, as Sloan notes in his diary, they would "dine at the invitation of Glackens at Mouquin's," and later would go to "Glack's" house where they would see other friends.⁴ More often, they would spend entire evenings at Mouquin's, meeting numerous friends and acquaintances there. Such evenings were exciting to the group and usually ended with "a fine pow-wow with much fun."⁵

Occasionally, Glackens and his friends would go to Petitpas, a restaurant on West Twenty-ninth Street, which was likewise popular among artists and writers.⁶

¹Hamilton Basso, "Profiles," The New Yorker, XXVII (August 3, 1946), 36.

²McCausland, A. F. Maurer, p. 66.

³Albert Parry, Garrets and Pretenders (New York: Covici Friede Publishers, 1933), pp. 67, 259.

⁴Diary of John Sloan, February 11, 1911.

⁵Ibid., January 22, 1908.

⁶Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

This latter place was especially frequented by Sloan, his wife, Dolly, and their close friends, John Butler Yeats, Van Wyck Brooks, Alan Seeger, and others.¹

Glackens remained active socially until the end of his life. Even abroad, he had many friends whom he and his family would see rather frequently. All this was essentially a reflection of his great gift for cultivating friendships and his great interest in people in general. He remained, throughout his life, well-liked, considerate and affable.

Guy Pène du Bois, who knew Glackens well for many years, revealed: "Like Corot, he had two real passions, painting and fishing, and as with that saintly Frenchman, it will always be a question which one was the recreation."² Glackens especially loved trout fishing, which he frequently practiced in the summer, whether in this country or abroad. New Hampshire was a favorite place for him and he would fish for black bass at Conway, where he also painted many of his pictures during the early 'twenties.³ A prize

¹Goodrich, John Sloan, p. 20.

²Guy Pène du Bois, "William J. Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Whitney Museum of American Art, New York, New York, December 14, 1938 - January 15, 1939, p. 4.

³Author's interview with Ira Glackens, July 29, 1954.

possession of his was a fishing rod given him by Robert Henri during the early 'twenties, and which he used frequently on his numerous fishing trips during the summer.¹ Fishing was a favorite subject of conversation with him, and this interest was to remain one of his favorite past-times throughout much of his life.²

Glackens had additional interests which he developed especially during his late period, and which he continued almost until the close of his life. One of his favorite preoccupations through the years was the taking of long walks in the country, frequently in the company of one or two of his close friends. His usual companion on these strolls was his very close friend, "Jimmy" Preston. Not infrequently, they were joined by William Carman Roberts.³ They usually took their lunches with them--sandwiches and an apple--and started out early in the morning. Sometimes, these walks were taken on Saturdays; in later years, they went every Sunday.⁴ Usually, they would take the One

¹Author's interview with Miss Violet Organ, July 28, 1954.

²Author's interview with Forbes Watson, November 8, 1954.

³Ibid.

⁴Author's interview with Ira Glackens, July 29, 1954.

Hundred and Twenty-fifth Street ferry to New Jersey and would then commence their long rambles, often not returning until late. Frequently, Glackens would carry a sketch-pad with him, recording what he saw here and there.¹ Although usually careful and conservative in dress, he would be somewhat carefree in his manner and choice of attire on these strolls--sometimes wearing a bright flannel plaid or solid-colored shirt of vivid color, and at times he wore a scarf of brilliant orange-red hue.² Upon returning from such walks, the friends usually had dinner at the home of one of them, and often their conversation centered on what they had seen or encountered on their rambles.³ These walks were continued through the years, and often were taken regardless of the weather.⁴

Another activity which interested Glackens immensely was the study of mushrooms, their growth and variety, of which he acquired a specialist's knowledge.⁵ This interest must have been developed somewhat early in life, for Sloan, in his diary in 1908 refers to him as "wise on . . .

¹Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

²Author's interview with Mrs. Ada Glackens Britton, November 1, 1954.

³Author's interview with Mrs. Mary Fanton Roberts, July 20, 1954.

⁴Salpeter, op. cit., p. 192.

⁵Ibid.

mushrooms edible."¹ Glackens' son recalls that he was able to distinguish immediately the numerous species of mushrooms, and frequently would go in search of them, either by himself, or with various members of his family or friends. He also possessed several books on the subject, which he read occasionally, and was able to give the Latin name of almost any mushroom encountered.² He would sometimes talk at length on the subject "if coaxed into it," and on such occasions, he would reveal his extensive knowledge of it.³ His great interest in walking, in fishing, his study of mushrooms, and his numerous canvases depicting beaches, resorts, parks, and the like, were essentially reflections of his great love for the outdoors, his preference for that which was close to nature, unaffected by formality, and possessive of a certain simplicity of character--tendencies which were to mark his interests throughout his life.

Glackens had, throughout this period, a very contented and happy married life. He was known to be very close to his family and he loved his wife and children dearly. It was a reciprocal affection, for they loved

¹Diary of John Sloan, January 13, 1908.

²Author's interview with Ira Glackens, July 29, 1954.

³Author's interview with Forbes Watson, November 8, 1954.

him equally well. Although it was a deep devotion, it was never effusively displayed.¹ Glackens' son recalls: "He never went abroad to live away from the rest of us. My mother, my sister, Lenna, myself, and my sister's old nurse, always went with him."² This was likewise true of their summer sojourns in various parts of New England and Long Island, New York.³ This deep affection for his wife and children was also demonstrated by the fact that they frequently figure in many of his paintings. They often appear, as indicated earlier, as pure portraits, sometimes in group arrangements, and not infrequently as incidental figures in various compositions. Such canvases are numerous, and some of them are included among the most significant works produced during his life. Some of these are: The Artist's Wife and Son, The Family Group, the numerous canvases depicting Lenna and Ira, and the like.

Interestingly, Glackens' wife and children were also artistically inclined, which must have strengthened their closeness as a family. Edith enjoyed some success of a minor sort, both as a painter and as an illustrator.

¹Author's interview with Mrs. John C. Shay, February 12, 1954.

²Letter to author from Ira Glackens, August 16, 1954.

³Author's interview with Mrs. Jerome Myers, November 7, 1954.

Their son, who has continued to paint through the years, has shown his work in many exhibitions and has also received some noteworthy attention. Lenna, who died in 1943, was equally gifted as an artist and also had talent for writing. Glackens and his daughter were particularly close to each other, and she shared with him a great love for drawing.¹ She loved working with her father, and usually at nightfall, he would stop at her nursery, where often they would draw together, not infrequently illustrating stories which both of them would make up at the moment. She had a great love for animals, and often would dramatize herself either as a tiger, dog, or elephant, and sometimes the pictures that she and her father drew were based on her stories.² One of these drawings resulted, as indicated earlier, in The Dream Ride, one of Glackens' best known works of his late period.

Glackens and his family remained deeply devoted to each other through the years. His wife gave him deep understanding and affection and devoted herself completely to him and the development of his artistic significance. During the last years of his life, when his health was declining, his wife and children attended him closely and

¹Author's interview with Mrs. Ada Glackens Britton, October 2, 1954.

²Lenna Glackens, I Want to Be a Columnist (New York: Exposition Press, 1937), p. 5.

spared no attention in attempting to help him recover.¹ This affection, devotion, and closeness of family were qualities which undoubtedly figured importantly in the development of Glackens' pleasing, cheerful, considerate, and thoughtful character.

Throughout the greater part of his life, Glackens enjoyed excellent health and his activities, out of doors as well as in his studio were known to have been extensive.² He devoted almost his entire life to painting and as his son recalls, although "there were no rules about hours of work . . . he painted most of the time, except when the light was bad; and he even tried using daylight lamps, but they never worked very well."³ About 1935, however, he began to show signs of ill-health, developing a heart condition which was complicated by high blood pressure.⁴ At about this time, too, his sight became poor, and frequently he would suffer from headaches. Although doctors and specialists were consulted, it was found that little could be done for his condition.⁵ Remaining under medical

¹Author's interview with Mrs. John C. Shay, September 3, 1954.

²Ibid., February 28, 1955.

³Letter to author from Ira Glackens, August 24, 1954.

⁴Author's interview with Mrs. John C. Shay, February 28, 1955.

⁵Author's interview with Ira Glackens, July 29, 1954.

surveillance during the last few years of his life, Glackens' diet was carefully watched, and his activities within his home and studio and out-of-doors were sharply curtailed.¹

Lacking strength and vitality to paint large canvases, Glackens now began to concentrate upon smaller pictures "which often did not satisfy him."² These usually consisted of a single fruit, an apple, or a pear, and more often flowers. In such works as White Vase and Other Flowers,³ Plums and Peaches,⁴ Flowers in Sugar Bowl,⁵ Still-life With Japan Box,⁶ and others, despite his ill health, he continued, as du Bois has pointed out, "to report the glorious fullness of color and light and action which life had been to him."⁷ His Bouquet in Quimper

¹Author's interview with Mrs. John C. Shay, February 28, 1955.

²Letter to author from Ira Glackens, January 20, 1955.

³1937, Collection of Ira Glackens.

⁴Ibid.

⁵c.1935, Collection of C. W. Kraushaar Galleries.

⁶c.1936, Collection of C. W. Kraushaar Galleries.

⁷Guy Pène du Bois, "William J. Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Whitney Museum of American Art, New York, New York, December 14, 1938 - January 15, 1939, p. 6.

Pitcher, one of his last canvases, painted in 1937, is also one of his best known works.

During these last years, Glackens went fishing only occasionally. Now and then, he would take walks with "Jimmy" Preston, but his rambles in the country, which he loved so much, were no longer extensive and the intervals when they were taken were spread far apart.¹

Despite this curtailment of his studio and out-of-door activities, Glackens and his wife still entertained at their home and continued to visit frequently a small circle of friends.² In the late spring of 1938, he and Edith were spending the weekend at the home of their very close friends, Mr. and Mrs. Charles Prendergast, in Westport, Connecticut. Here, on Sunday, May 22, shortly after noon, his pleasant and happy life was to cease suddenly and unexpectedly as a result of a cerebral hemorrhage.³ Explaining the circumstance of his death, his wife recalled: "He was never gayer nor happier than on Saturday afternoon. He hadn't been so talkative for ever so long. He and Charlie (Prendergast) sat outdoors chatting and laughing

¹Author's interview with Mrs. John C. Shay, February 28, 1955.

²Ibid., September 3, 1954.

³Author's interview with Mrs. Charles Prendergast, November 8, 1954.

all afternoon." Her final comment was: "He died as peacefully as he had lived."¹

Ira Glackens describes the funeral:

Father's body was cremated, and we took the ashes to Hartford, Conn., and without any ceremony they were placed in the ground (without an urn) in my mother's cemetery lot in Cedar Hill Cemetery. That is how she wanted it. I remember that beside my mother, my sister and myself, Mr. and Mrs. Charles Prendergast drove to Hartford with us; at least I think so. There were no flowers, only a large wreath sent by the National Institute of Arts and Letters, a wreath of laurel. Mother had a small hole dug between the graves of her two brothers, saying that that spot would never be disturbed.²

Stirring are some of the letters of condolence written by Glackens' friends to his wife. Characteristic of these is the letter by Everett Shinn:

I somehow feel that the countless people in Glackens' drawings moved together in a solid line of salute for a fleeting second and then resumed their places to stand guard over a genius until Art shall have ceased to be. Then and only then shall the voice of William J. Glackens be hushed.³

A short time later, his very close friend, "Jimmy" Preston, wrote:

I try to console myself with the manner of his going - and he deserved it so.

¹Letter written by Mrs. William J. Glackens to Miss Antoinette Kraushaar, postmarked May 22, 1938, Westport, Connecticut. This letter is in the possession of the C. W. Kraushaar Galleries.

²Letter to author from Ira Glackens, February 27, 1955.

³Letter written by Everett Shinn to Mrs. William J. Glackens, postmarked May 25, 1938, New York, New York. This letter is in the possession of Ira Glackens.

I think of his quietness and his long silences and somehow peace comes to me as it used to do in the many hours I trudged by his side.

I have always considered it a great honor and privilege that he should have accepted me as a friend and companion and I adored him so.¹

This feeling was typical of all of Glackens' friends. As the painter's son points out: "It is moving to me to see how all of father's colleagues, many of whom might be considered rivals, always gave him full and generous admiration, as artist and man. There never was any other feeling, no jealousy."²

¹Letter written by James Preston to Mrs. William J. Glackens, postmarked July 1, 1938, Easthampton, Long Island, New York. This letter is in the possession of Ira Glackens.

²Letter to author from Ira Glackens, November 29, 1954.

CHAPTER X

APPRECIATION OF THE ARTIST'S LIFE AND WORK

Throughout his life, as we have seen, Glackens was known as a reticent, taciturn, shy, and modest man. He was never forceful, was always considerate of others, and had a gentle manner. He used a somewhat abbreviated mode of speech and, as his close relative who had known him since his Philadelphia days recalls, he would never say three words when one could be substituted and "rarely one" when he had the more pleasant alternative of "keeping his tongue in his cheek."¹ Those who did not know him well found him somewhat distant and, in conversation, sometimes felt that he was not attending to what they were saying--that is, until he brought forth a reply which proved that he had been listening only too well.²

Unlike some of his colleagues from Philadelphia, Glackens was never oratorical or given to lengthy discussions on art or other phases of cultural development. Although slightly tacit by nature, he possessed a keenness and intelligence that was known to be penetrating and

¹Author's interview with Mrs. John C. Shay, February 12, 1955.

²Ibid.

stimulating. In his diary, Sloan noted that Glackens was "wise on statistics,"¹ regarded him as "good solid stuff,"² and experienced "a sense of comfort in his company."³ Another friend recalls that Glackens had "a feeling for humor" that was known to be delightful, and he had an "easy and comforting smile."⁴

Glackens' many friends and acquaintances particularly liked him for his modesty, his unassuming nature, and his complete lack of pretention. Guy Pène du Bois recalls:

He rarely talked about himself, never showed his pictures, when visited, except upon request. He preferred to talk about other painters and at the dining room table usually devoted his attention to food and wines about which he was an expert. He was not an extrovert. What he personally felt about his own work must have been swathed in modesty or controlled by the fact that he was a gentleman. Not too much stress can be put upon the gentleman--he was a natural man and not a trained gentleman.⁵

Despite his activities in many liberal artistic movements, Glackens was never eager to join art organizations, as were some of his colleagues. Indeed, he thought that there were too many such organizations, and he commented that "if painters enjoyed painting, they should

¹Diary of John Sloan, January 13, 1908.

²Ibid., September 29, 1910.

³Ibid., March 23, 1908.

⁴Author's interview with Forbes Watson, November 8, 1954.

⁵Letter to author from Guy Pène du Bois, July 7, 1954.

spend less time organizing." Interestingly, the only organization he ever spoke of with affection was the Society of Independent Artists. Of the others, he reflected: "I belong to too many of them." He particularly opposed the idea of joining an organization for the sake of gaining publicity or for social prestige. One of his friends recalls: "No one could make him play the lion. I have seen people try. The effect silenced Glackens and he retired to his own world."¹

As has been indicated, Glackens was inclined to be somewhat aloof and reserved, but these qualities were essentially reflections of his humility and modesty. Guy Pène du Bois reminisces that through the years, Glackens' friends "were never invited up to the studio to see what he was doing." If, upon a rare occasion, he would talk about his work, it was only to comment upon the difficulties he was having. Interestingly, in the latter part of 1938, when a memorial exhibition of works by Glackens was being contemplated by the Whitney Museum of American Art, du Bois, Speicher, and Kroll--who were chosen as a special committee of selection--discovered in his studio racks, on the top floor of his

¹Forbes Watson, "William Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Speed Memorial Museum, Louisville, Kentucky, November 5 - November 19, 1939, pp. 9-10, 12.

home, canvases and other works that had never been seen before by his family.¹ Forbes Watson points out how characteristic this was of Glackens:

The fact that with . . . painters in his family . . . there were completed canvases in the studio . . . of his home, which they had not seen, will surprise only those who did not know Glackens. Much more than most people he led an inner life, and thinking what was the matter with a painting of his, he would forget everything else. If in one of those moments of absorption, he put a picture away without showing it to anyone, what was more natural, especially for a man so unconcerned with praise, so deeply modest, so averse to being fussed over?²

Glackens' friends knew him as always calm and well-balanced in temperament. He never became cross or excited and he disliked quarreling. He had a hatred of personal criticism and avoided derogatory comments of any kind. Significantly, he was never known to have said an unkind word about anyone. If, among friends, something disparaging were being said about someone, he would neither comment nor show approval in any way.³

¹Guy Pène du Bois, "William J. Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Whitney Museum of American Art, New York, New York, December 14, 1938 - January 15, 1939, pp. 3-5.

²Forbes Watson, "William Glackens," William Glackens Memorial Exhibition. Catalogue of a retrospective memorial exhibition of works by William J. Glackens at the Speed Memorial Museum, Louisville, Kentucky, November 5 - November 19, 1939, p. 9.

³Author's interview with Mrs. Jerome Myers, November 7, 1954.

When, at the close of the Armory Show in New York City, Henri, Bellows, Sloan, and others, were highly critical of the "authoritative management" of the exhibition by Davies and Kuhn, Glackens refused to enter into the controversy. Later, he told one of his colleagues that such verbal proceedings were "foolish and unnecessary."¹

Glackens was, throughout his life, known to have been kindly, sympathetic, and keenly cognizant of the artistic merits of others. His interest in opportunities for younger artists was, as earlier indicated, not infrequently expressed at the annual meetings of the Society of Independent Artists. A close friend, who, for many years was associated with Glackens in the latter organization, recalls that while he, himself, shied away from praise, he would not, when the occasion arose, be frugal in his appreciation of meritorious qualities encountered in the works of others.² Another close associate of the painter remembers:

I met him once in the studio of a younger much less known painter. After looking at one particular picture intently, Glackens turned to the artist and said simply: 'I wish I could do that.'³

¹Author's interview with Mahonri Young, November 8, 1954.

²Author's interview with Walter Pach, July 19, 1954.

³Forbes Watson, "Glackens," Magazine of Art, XXXII (January, 1939), 8-9.

Glackens never evaluated the work of others on the basis of his own ideals in painting. If ever drawn into artistic criticism, he always approached it from a benevolent, generous and kindly point of view.¹ This was typical of his liberal and democratic nature.

Although Glackens was a firm believer in liberalism and deeply interested in independent artistic development in this country, in keeping with his character, he was never dogmatic or boisterous in the advocacy of the realization of his ideal. He was a tacitly, self-willed person, who "had his own point of view, but granted the other man the right to his."² Being neither over-expressive in artistic discussions nor inclined toward art politics, he felt that artists often wasted words on art. One of his favorite expressions was "Artists say the silliest things about painting."³ If on a rare occasion, he did offer an opinion, it was never didactic, narrow, or theoretical. Indeed, people who possessed such qualities tended to bore him.⁴

¹Author's interview with Abraham Walkowitz, November 5, 1954.

²John O'Connor, Jr., "The Glackens Exhibition," The Carnegie Magazine, XII (February, 1939), 273.

³Guy Pène du Bois, Artists Say the Silliest Things (New York: Duell, Sloan & Pierce, 1940), p. 192. This statement moved du Bois to adopt it as the title of one of his books.

⁴Watson, William Glackens, p. 21.

In spite of the fact that he greatly admired French Impressionism, Glackens was able to find worthwhile qualities in the work of all painters. He felt that in artistic criticism, meritorious qualities should be considered first. Guy Pène du Bois recalls an incident which occurred in 1937, and which opportunely illustrates Glackens' liberal and open-minded character:

When I served on a jury with him with some thirty or forty jurors, the purpose of which was the selection of new members to the National Academy of Design, we were all given little circular card-boards marked 'yes' and 'no.' Glackens was the only one of the committee to run out of his supply of 'yeses.' He delayed the whole proceeding. Each time a picture came up for inspection he spent a long time examining it. 'Sometimes,' he told me, 'it is pretty difficult to find anything good in them. 'But,' he said, 'if you searched with enough attention, one would be certain to find something worthwhile.' He voted 'yes,' as I remember, every time.¹

Glackens was well respected by his colleagues for his ideas. Walter Pach recalled:

At a competition where Glackens was one of the men to decide the awards, I had the occasion to notice the way in which his penetration to essentials imposed itself on the judges more and more as the afternoon wore on and we came to agree with the opinions he advanced unagressively but firmly.²

In considering the work of others, Glackens felt that there were just two things to look for: "the

¹Letter to author from Guy Pène du Bois, July 7, 1954.

²Pach, Queer Thing, Painting, p. 238.

way a painter paints and the idea in back of the paint. For," he pointed out, "art is not in the thing itself ever, it is in you; it's your idea and your originality and the interesting way of expressing your idea."¹

Most of the opinions on art by Glackens seem to have come in the form of responses to questions, and these always reflected his liberal and tolerant character. Almost nothing, for example, except a brief comment is known of his attitude of avant-garde art, and this was uttered in answer to a query by a close associate. He felt that although he did not like certain phases of modern art, he would not oppose it because there is always "something good in every art."² This, of course, indicates his sincerity regarding his position as an independent--his belief that every artist has a right to express himself freely and to show his work before the public. Probably, Glackens represents the achievement of the ideal in his respect for freedom of expression, as he refrained from pointing out that his way was right and the ways of other artists were wrong.

In any analysis of the strengths of Glackens as an artist, one finds inherent in his work many qualities

¹William Glackens, "The Biggest Art Exhibition in America and Incidentally War," The Touchstone, I (June, 1917), 165

²Author's interview with Abraham Walkowitz, November 5, 1954.

which render his artistic development as important. Logically, as with any painter, one also encounters certain tendencies, which, although few in number, were essentially limitations in his artistic expression. A skillful and significant draughtsman, his drawings almost always possess looseness, lightness, grace and facility, and even when he gave up illustration as a career, he maintained these qualities in his work. Many of his canvases retain that organic wholeness of things which is so marked a quality in his drawings. His work generally was not lacking in warmth and vitality, and except for certain early canvases, such as his Bal Bullier and The County Fair, it was usually free of the studio atmosphere. This freshness of observation, one of the strongest qualities in his work, was essentially due to his preference for catching vital first impressions of whatever crossed his path. Moreover, his emphasis upon the informal in his highly variant pleasant, gay, and elegant themes rendered his work universally appealing.

Throughout his career as an artist, Glackens was not easily satisfied with his work; he was always interested in furthering his artistic expression. Such development, which, although slow in its evolution, always reflected growth and progressive insight. In this respect, he was, with the exception of Sloan and

Davies, the only member of "The Eight" whose work reflected gradual change in artistic development. Moreover, as Edward Alden Jewell has pointed out: "Not every artist who has evolved into a wholly different sphere is privileged to look back to a past so fine."¹ He was especially fond of well-balanced arrangements, and his feeling for design was usually crisp. In some of his work, he was able to achieve a most remarkable effectiveness of such design. He was immensely sensitive and selective in his treatment of color, but, occasionally, he painted canvases where his feeling for color could be ordinary and undistinguished. Glackens' later artistic development, considered by some critics as "essentially imitative" of the work of Renoir, was, as earlier indicated, based upon his admiration of the Frenchman's color range of the early 'eighties. His development extended beyond the Renoiresque artistic boundaries, in that he retained many of the qualities of his "Dark Period," which he made harmonious with various tendencies manifest not only in Impressionism but also in various older traditions. This work of his late period which some critics have considered as the "weakest element" in his artistic development, has, on the other hand, as shown earlier, been regarded by most

¹Edward Alden Jewell, "Glackens Memorial at the Whitney," The New York Times, December 18, 1938, Section IX, p. 11.

critics and art historians as significant and individual. What influences Glackens felt in the later development of his artistic expression were used essentially as background, for out of such evolvement, finally, there emerged an aesthetic manner that was inherently his own.

In any consideration of the art history of the United States during the late years of the past century and the first four decades of the present century, the name of Glackens appears significantly. Indeed, it would become difficult to disassociate him from any study of important artistic developments of this period. This is true not only as regards his manner of artistic expression, but also with reference to his activities in the artistic environment of this country.

As an illustrator, Glackens has been regarded by many critics and art historians not only as one of the most original and forceful of his time, but also as one of the most significant in the history of American illustration. This becomes evident in any study of his work for the various Philadelphia and New York City newspapers as well as his Spanish-American War drawings. His work in this field has also been credited with influencing such celebrated illustrators as Wallace Morgan, Frederick Gruger, Henry Raleigh, and even his very close

friend, Everett Shinn.¹

Like his colleagues of "The Eight," Glackens refused to accept the conventional aesthetic modes of the academies and sought a more vibrant subject matter which he felt was vital in its feeling for warmth and human immediacy. However, although he rejected the rather moribund and somewhat sentimentalized art of his time, his choice of subject matter differed from that of Sloan, Luks, and even Shinn in some of his earlier works. Whereas the latter artists frequently painted the seamy and sordid side of life, Glackens preferred to be interested in its more elegant and happy aspects--in the gayety of popular restaurants; in the fun of parks and playgrounds; in sports, games, and merrymaking; in the carefree debonair vacationists at the seashore; in children who played happily and adults who enjoyed their activities in environments free of the pressures and rigors of life. As evidenced by this choice of subject matter, Glackens' art was most certainly "dedicated to the joy of living." A critic has interpreted this to be actually an art "dedicated to the joy of seeing," which he feels is different and which has deep seriousness. One is moved to agree with this critic when he observes that this seriousness might escape "Those who

¹Salpeter, op. cit., pp. 191-192.

think that only moaners are serious."¹ Indeed, the happy subjects Glackens portrayed represent as significant a phase of life as the saloons, dance halls, slums, and other unattractive themes some of the other members of "The Eight" preferred.

While his position as an artist was sufficiently prominent to assure him an important place in the history of American art, Glackens was, throughout his career, never sufficiently satisfied to stand aside and devote his energies to painting alone. Throughout the greater part of his life, he participated in almost every liberal, forward-looking artistic movement that appeared on the American horizon--"The Eight" of 1908, the first Independent Exhibition, two years later, the Armory Show of 1913, and the Society of Independent Artists, founded four years later, and with which he was associated until the end of his life. Through such activity, Glackens proved himself to be a significant liberal. Together with his colleagues, Sloan, Henri, Luks, Prendergast, and others, he played a very important role in the Independent Movement in this country. His activities and his efforts in these developments mark definite

¹Forbes Watson, "William James Glackens," The One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, January 15 - March 13, 1955, p. 127.

progressive steps in the history of American art. For, not only was Glackens instrumental in paving the way for better artistic conditions in this country, but through such activity, he also helped to encourage the American public to accept new ideas in art. His great interest in opportunities for younger artists, which was shared by his colleagues of "The Eight," was likewise a significant liberal reflection. This interest helps bear out the contention of a critic: "Glackens was not content alone to be great, he wanted to aid others to achieve in the fine arts as well."¹

It has been pointed out that Glackens was one of the most fortunate of American artists. In many respects this was true. He had a very happy family life and he enjoyed the friendships of many people. He was able to enjoy many vacations and to travel extensively. Although success and recognition came slowly, he was spared the economic hardships experienced by many artists. He was endowed with a remarkable capacity to extract great joy from the life he led and those who knew him felt that a deep contentment reigned within him. He enjoyed good health until just a few years before his death. Indeed, he appeared to have a

¹Poe, op. cit., p. 8.

charmed life. The chief witnesses to this happy life are the paintings that he has left behind--the pleasant, carefree, gay people and scenes reflecting the eyes of Glackens smiling upon them.

CATALOGUE

A NOTE ON THE CATALOGUE

Unlike Eakins and many other artists, Glackens kept no records or lists of the pictures he painted during any period of his life. He was a prolific painter, and in order to compile a catalogue of the vast number of his works, one must depend upon a variety of sources. The most important of these sources are the following: Mr. Ira Glackens, who has a comprehensive recollection of his father's works, a valuable collection of photographs of many of these works, and a fair collection of the original works; catalogues of exhibitions and other contemporary documents; photographic collections and scrapbooks of Glackens' works maintained by several libraries, notably the Frick Art Reference Library and the Art Division of the Central Branch, New York Public Library; owners of pictures.

The author was able to examine a large majority of the works revealed by the above sources. Where personal examination was not possible, either because of lack of geographic feasibility or the reluctance of the owners to permit accessibility, in many instances, the owners very willingly provided pertinent data regarding these pictures. In a few instances, unfortunately, the owners refused to

cooperate. Such inaccessible works, with their locations and owners, have been listed separately in the catalogue. Concerning some of these works, any details that were obtained by incidental means, particularly, from the recollections of friends, relatives and colleagues, were also included. Works whose present whereabouts are unknown have likewise been listed under a separate list, with any available details also noted. All works whose owners have not been specifically designated are in the possession of Mr. Ira Glackens.

Many of Glackens' works are undated and for some of these, dates have been estimated. In the catalogue, such dates are preceded by the letter "c." The chief method used for placing undated pictures is the use of external evidence. For example, if it is known that Glackens visited a particular place for the first time at a particular time or that his children in a particular picture appear to be of a specific age, a judgment is made. Such external evidence is not conclusive but it offers valuable leads. Where external evidence was not available, the author merely indicated the work as being undated. In the catalogue, the author felt that he could achieve greater objectivity if he avoided using the method of approximating dates by stylistic periods. Since each

of Glackens' stylistic periods, except the Transitional Period, was of wide extent, it was felt that the approximation of dates would be too broad and loose.

Because so many of Glackens' pictures are undated and because it is difficult to approximate dates of many of these, the author decided to use a subject matter arrangement rather than a chronological order for the catalogue. A separate list has been made of pictures without titles. These have also been classified according to subject matter. In those instances, where pictures are known to have been untitled, and where the present owners have given such pictures titles, such titles have been used, but this fact has been indicated by the term "owner's title." Those drawings which are essentially illustrations have not been included in the catalogue.

The size of the picture is given in inches, height first and width second. The measurements exclude the frame. In the case of watercolors, pastels, and drawings which could be measured only with their matting, the words "mat size" appear. The terms "right" and "left" are from the viewpoint of the observer, except when reference is made to the sitter's right hand, left arm, and the like.

The following abbreviations have been used to indicate the type of material on which the picture has been executed: OOC--oil on canvas; OOCp--oil on canvas

panel; OOCBD--oil on canvas board; OOWP--oil on wooden panel. The following abbreviations have been used to designate location of the artist's signature: u.l.--upper left; u.c.--upper center; u.r.--upper right; l.l.--lower left; l.c.--lower center; l.r.--lower right.

A. FIGURE STUDIES

OILS

1. ANDALUSIAN WOMAN, undated
OOC; 30x18; unsigned.
Young woman, standing, full-length, three-quarters view, facing right. She has black hair. Crimson rose pinned to right side of hair. She wears black mantilla, red skirt, white stockings, and black shoes. Background is grey ochre.
2. ARMENIAN GIRL, 1916
OOC; 32x26; l.l.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.
Young woman, knee-length, almost full frontal position, turned slightly to left. Arms crossed. Black hair, with small oval dip over center forehead. Large, deep brown, almond-shaped eyes. Ochre-yellow bodice, red and green floral patterns, with low neckline, and long sleeves. Wide ochre-yellow skirt, with sienna, violet, and green shadows. Gold necklace and brooch suspended over bosom. Drapery, left, background, is crimson-violet in color. Wallpaper, right, background, is ochre-green, with crimson floral patterns.
3. BEATRICE DRESSING, undated
OOC; 30½x25, l.r.: W. Glackens.
Young woman, nude, almost to knees, three-quarters view, facing left. Seated on crimson-colored upholstered chair, covered partially by violet-blue drapery. Holds white chemise in both hands. Reddish-brown hair. Wallpaper background, ochre-crimson, ornamented with yellow and green floral patterns.
4. BEATRICE STANDING, 1928
OOC; 32x22; l.r.: W. Glackens.
Young woman, full-length, three-quarters view, facing left. Standing, leaning on arm of sofa. Left leg crossed over right. Black dress ornamented at waist with red floral patterns. Grey gloves. Watch on left wrist. Sofa is roseate-crimson. Crimson-red draperies in background. On back of upper horizontal section of frame, label: "12th Annual Exh. of American Ptg., 1930-1931, Corcoran Gallery of Art, Wash., D. C."

5. THE BLACK COAT, undated
 OOC; 17x14; unsigned.
 Young woman, full-length, three-quarters view, facing left. Seated on blue upholstered chair. Black coat. Red bow at neck. Left hand on red book (or box?) in lap.
6. THE BLUE DRESS, undated
 OOC; 24x20; unsigned.
 Young woman, full-length, three-quarters view, facing right. Seated on red-crimson sofa. Right arm on arm of sofa. Blue dress with long sleeves. Ruffles at wrists. Light red hat trimmed with small white flowers. Ochre-green background.
7. THE BREAKFAST PORCH, 1925
 OOC; 20x24; l.l.: W. Glackens; Coll., Mrs. Jane Hall Cooper, Spreckelsville, Maui, Hawaii.
 Painted at Samois-sur-Seine, near Fontainebleau, France, during artist's summer sojourn there. Lenna seated at porch table, facing observer. Basket of flowers on table, at left. Green porch door, in background, open, and part of house interior seen. Lenna attired in yellow-green summer suit with white blouse and wide white sailor collar. Hair, reddish-brown. Orange-red carnation in right hand. Wicker-like basket, ochre-yellow color, holds orange-red, white, violet-blue, and yellow flowers. Tablecloth is orange-red. Reproduced in Esquire, VII (May, 1937), 87.
8. BUDDHA AND THE MAIDENS, c. 1916
 OOC; 48x30; unsigned.
 Decorative panel. Buddha, full-length, frontal view, seated amidst green and yellow ornamentation. Crimson peacock seated before Buddha. Below, in immediate foreground, five nude maidens, standing in water. Water lilies, here and there.
9. CHILD CUTTING PAPER, c. 1920
 OOC; 18x24; l.r.: W. Glackens.
 The artist's daughter, full-length, frontal position. Seated on red-crimson upholstered chair. She is looking downward as she cuts paper with scissors. Blue dress. Reddish-blond hair. Ochre-green and violet background.

10. CHILD WITH APPLE, c. 1910
 OOC; 74x40; unsigned.
 Young girl, full-length, almost full frontal position, facing slightly to right. Left hand rests on arm of red-crimson sofa. Green apple in right hand. Blue and white dress. Crimson, violet, and blue rug. Ochre, green, and violet background.
11. THE CONSERVATORY, 1917
 OOC; 18x24; l.r.: W. Glackens.
 Painted at Hartford, Conn., during artist's summer sojourn there. Mrs. Glackens seated on red sofa, left center, middle ground. Grey-blue dress. Lenna standing, nearby, wearing blue and white costume. Green and yellow-green flowering ferns, at left, background. Light violet-grey aquarium tank, at right, background.
12. DANCER IN BLUE, undated
 OOC; 48x30; l.r.: W. G.
 Young woman, full-length, three-quarters view, facing left, standing near balustrade. Blue dress with white trimming. Black stockings. Grey-ochre background.
13. THE DRESSING TABLE, undated
 OOC; 12x16; unsigned.
 Mrs. Glackens, at left, near dressing table. Bed at right. Fireplace in center, with ornaments on mantel. She is dressed in pink attire and is arranging hair. Dresser is light yellow. Green cover on bed. Fireplace is violet-black. Mantel is white. Wall is ochre-green and violet.
14. THE ERMINE MUFF, c. 1898
 OOC; 18x15; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Young woman, full-length, three-quarters view, facing left. Seated on grey-blue sofa. Small bunch of violets on sofa beside her. Black coat and hat, ermine muff and scarf. Umber-grey background.
15. FIGURE OF GIRL WITH GREEN TURBAN, undated
 OOC; 10x13½; l.l.: W. G.; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Young woman, bust-length, three-quarters view, facing right. Green turban. Red dress. Background is sienna and violet.

16. FINNISH WOMAN, c. 1920
 OOC; 26x32; 1.r.: W. Glackens.
 Young woman, full-length, three quarters view, facing left. Seated on blue upholstered chair. Left hand in lap. Red hair. Green sweater. Blue-violet skirt. Background is ochre-grey.

17. GIRL--BLUE BACKGROUND, undated
 OOC; 11x13½; 1.l.: W. Glackens.
 Young woman, full-length, in three quarters view, facing left. Seated at table. Large brown furpiece about neck. Dark blue coat and large hat of blue-black color. Tablecloth is orange-red. Blue background.

18. GIRL HOLDING DAISIES, undated
 OOC; 32x26; unsigned.
 Girl, full-length, three-quarters view, facing left. Seated in blue upholstered chair. Yellow daisies in right hand on lap. White dress. Red hat with feather at left. Background is light ochre and sienna. Unfinished.

19. GIRL IN BLACK AND WHITE, 1914
 OOC; 32x26; 1.l.: W. Glackens; Coll., Whitney Museum of American Art, New York, N. Y.
 Young woman, knee-length, three-quarters view, facing right. Seated on blue upholstered chair, with left arm on top of latter. Table, at left, has vase of flowers. Black and white dress. Tablecloth is crimson-red and violet. Flowers are pink and white. Green drapery, at left, background. Remainder of background is crimson wall-paper with green floral patterns. Awarded Carol H. Beck Gold Medal at 128th Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., 1933. Reproduced in The Art News, XXXVII (September 16, 1931), 1.

20. GIRL IN BLACK DRESS, c. 1935
 OOC; 20x15; 1.r.: W. G.
 Girl, full-length, almost full frontal position, facing slightly right. Red ribbon at back of head. Black lace dress. Yellow flower at waist. Background is ochre-green.

21. GIRL IN BLUE DRESS, c. 1936
 OOC; 28½x19½; unsigned.
 Girl, full-length, three-quarters view, facing right. Seated on orange-red upholstered chair. Bracelet on left wrist. Blue dress. Background is ochre-sienna and violet.

22. GIRL IN FUR HAT, 1912
 OOC; 23½x17½; l.l.: W. Glackens.
 Girl, full-length, almost full frontal position, facing slightly left. Seated on red-crimson chair. Long reddish-brown hair falls in curls over shoulders. Brown fur hat. Grey coat. Collar fastened. Grey-green and ochre background. On back, on upper horizontal stretcher, written in pencil: "1912."

23. GIRL IN GREEN, undated
 OOC; 15x12; unsigned.
 Girl, full-length, three-quarters view, facing left. Seated in rose-colored chair. Green dress. Background is orange and ochre. Unfinished.

24. GIRL IN GREY, c. 1935
 OOC; 32x22; unsigned.
 Girl, full-length, almost full frontal position, facing slightly right. Seated on roseate tufted chair. Grey dress. White flowers on togue. Hands unfinished. Background is green-blue and ochre.

25. GIRL IN ORIENTAL COSTUME, 1930
 OOC; 22x15-¾; unsigned; Coll., Barnes Foundation, Merion, Pa.
 Girl, full-length, frontal position. Seated on red cushion. Yellow trousers and white shawl. Orange-red drapery, at left, background. Remainder of background is blue-green wall.

26. GIRL IN PEASANT BLOUSE, c. 1936
 OOC; 24x20; unsigned.
 Girl, knee-length, three-quarters view, facing left. Seated on red-crimson upholstered chair. White blouse, ornamented with pink embroidery. Skirt is rose-colored. Background is lavender. Unfinished.

27. GIRL IN PROFILE, undated
 OOC; 12x7; unsigned; Coll., Miss Violette de Mazia, Merion, Pa.
 Girl, waist-length, in profile. Purple coat. White blouse. Reddish-brown hair hangs over shoulders. Yellow straw hat ornamented with red ribbon and small white flowers. Ochre-yellow background.
28. GIRL IN RED DRESS, 1917
 OOC; 30x25; l.r.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.
 Girl, knee-length, three-quarters view, facing left. Seated in red upholstered chair. White flowers in right hand on lap. Light blue dress. Low neckline. Blue-violet hat. Background is ochre-grey and violet. Also known as GIRL PINNING ON HAT. Reproduced in Arts and Decoration, VII (March, 1917). Cover
29. GIRL IN WHITE (see STUDY IN WHITE)
30. GIRL IN WHITE BLOUSE, c. 1910
 OOC; 24x18; unsigned.
 Girl, knee-length, three-quarters view, facing left. Seated on red-orange upholstered chair. Reddish-brown hair. Blue hat, trimmed with red. White blouse. Black skirt. Background is ochre and green. Same model as in WOMAN WITH YELLOW STOCKINGS.
31. GIRL IN YELLOW DRESS, 1928
 OOC; 18x15; l.r.: W. Glackens (indistinct).
 Girl, full-length, frontal position. Seated on blue-purple upholstered chair. Yellow dress. Background is red-crimson.
32. GIRL IN YELLOW AND BLACK HAT, undated
 OOC; 32x26; l.l.: W. Glackens.
 Girl, knee-length, frontal position. Seated on orange-red upholstered chair. Red and white flowers in both hands on lap. Yellow and black hat has feather at left side. Blue blouse and black tie. Dark blue skirt. Light ochre and green background.
33. GIRL PINNING ON HAT (see GIRL IN RED DRESS)

34. GIRL SEATED ON SOFA, undated
 OOC; 18x15; l.l.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.
 Girl, knee-length, three-quarters view, facing left. Seated on crimson-red sofa. Hands clasped. Ochre-yellow dress, and large hat of same color. Background is green and violet.
35. GIRL SEATED, 1914
 OOC; 13½x10, l.l.: W. G.
 Girl, full-length, three-quarters view, facing left. Seated on orange-red sofa. Legs crossed. Greenish-black dress. Brown hat. Green ear-rings. Background is green and violet, with suggestions of ochre, here and there. On back, upper horizontal stretcher, written in pencil, is date "1914." This date also appears in pencil on label, on back of upper horizontal section of frame.
36. GIRL WITH BLUE SCARF, undated
 OOC; 20x15; unsigned.
 Girl, knee-length, three-quarters view, facing left. Seated on blue upholstered chair. Left arm and right hand, resting on left arm of chair. White blouse and blue scarf. Dark blue skirt. Background is blue-green and ochre.
37. GIRL WITH CHIN IN HAND, undated
 OOC; 24x20; unsigned.
 Girl, full-length, three-quarters view, facing left. Seated on orange-red upholstered chair. Chin rests in left hand. White blouse. Blue ribbons at wrist. Blue skirt. Background is ochre-green and violet.
38. GIRL WITH CROSSED HANDS, undated
 OOC; 24x18; l.r.: W. Glackens.
 Girl, knee-length, three-quarters view, facing left. Seated before red table. Hands crossed on table. Red hair. Long white necklace. Blue coat with brown fur collar. Blue-green background.

39. GIRLS WITH DRAPERIES, 1916
 OOC; 30x25; 1.1.: W. Glackens.
 Semi-nude girl, full-length, frontal position.
 Seated on green sofa. Bosom and arms are nude.
 Crimson trousers fringed with tassels of same hue.
 Green turban. Reddish-brown hair. Light crimson-
 red background. Reproduced in Magazine of Art, XXXII
 (January, 1939), 8.
40. GIRL WITH FRUIT, undated
 OOC; 10½x7; unsigned.
 Girl, full-length, three-quarters view, facing
 left. Seated in blue upholstered chair. She holds
 bowl of yellow peaches and green grapes in lap.
 Reddish-brown hair extends to shoulders. Red dress.
 Orange-red hat. Background is light sienna and green.
41. GIRL WITH GREEN APPLE, c. 1910
 OOC; 32x26; unsigned.
 Girl, full-length, almost in frontal position,
 facing slightly to left. Seated on red upholstered
 chair. Left hand holds yellow basket of red and green
 apples in lap. Right hand holds apple to mouth.
 White dress. White hat trimmed with pink flowers.
 Background is ochre and violet.
42. GIRL WITH HAT IN LAP, undated
 OOC; 12½x9½; unsigned.
 Girl, knee-length, three-quarters view, facing
 right. Seated on red-crimson upholstered chair.
 Yellow-green dress. Background is light sienna and
 violet.
43. GIRL WITH RED HAT (owner's title), undated
 OOC; 24x18; 1.r.: W. J. Glackens; Coll., William H.
 Bender, New York, N. Y.
 Girl, bust-length, almost in frontal position,
 facing slightly left. Hat is crimson-red with black
 ribbon at base of crown, and white bow in back.
 Brown-auburn hair. Eyes are deep blue. Blouse is
 taupe. Brown tie. Sailor-like collar. Background
 is grey, blue and green.
44. GIRL WITH RED SASH, undated
 OOC; 30x25; 1.1.: W. Glackens; Coll., C. W.
 Kraushaar Galleries, New York, N. Y.
 Girl, full-length, three-quarters view, facing
 left. Seated on red upholstered chair. White flowered
 dress. Red sash at waist. Background is light sienna
 and green.

45. GIRL WITH TEACUP, c. 1935
 OOC; 24x20; 1.1.: W. Glackens.
 Girl, knee-length, three-quarters view, facing left. Seated at green table. White teacup in right hand. Blue sleeveless dress. Brown hat. White plate and ochre-colored jug on table. Background is orange and blue.

46. GIRL WITH VIOLIN, undated
 OOC; 48x30; unsigned.
 Girl, full-length, frontal position. Standing. Violin, resting on left shoulder, under chin. Music stand at right. White dress. Background is ochre and green. Unfinished, lower right part of canvas.

47. GIRL WITH WHITE GLOVES, undated
 OOC; 32½x26; unsigned.
 Girl, knee-length, three-quarters view, facing right. Seated on green chair, ornamented with dark green stripes. Blue-black suit. Ochre-brown fur collar. Part of white blouse shows above cut-away coat. Background is ochre-green with crimson floral patterns.

48. GIRL WITH WHITE JABOT, undated
 OOC; 24x18; unsigned.
 Girl, bust-length, frontal position. Reddish-brown hair. Large black hat, with black ribbon at base of crown. White jabot. Blue-black dress. Background is ochre-yellow with green and roseate floral patterns.

49. GIRL WITH YELLOW STOCKINGS (see WOMAN WITH YELLOW STOCKINGS)

50. IRA ON THE BREAKFAST PORCH, BELLPORT, c. 1914
 OOC; 13½x16½; unsigned.
 Painted at Bellport, Long Island, during artist's summer sojourn there. The artist's son, seated on porch, before white table. Black suit with white collar. Background is ochre-yellow and green.

51. LADY IN LAVENDER DRESS, undated
 OOC; 15½x12½; unsigned.
 Young woman, knee-length, frontal position. Seated on blue upholstered chair. Pink hat, with wide white band. Lavender dress. White lace collar. White gloves. Orange-red background.

52. LADY IN PINK EVENING DRESS, undated
 OOC; 15x8½; unsigned.
 Young woman, full-length, almost full-frontal position, facing slightly left. Standing. Pink evening gown. Long gold chain, around neck. Dark brown hair. Orange-red background.
53. LADY WITH YELLOW GLOVE, undated
 OOC; 24x18; unsigned.
 Young woman, bust-length, frontal position. Right arm rests on red upholstered chair. Black hat, with red flower on right side. White blouse. Yellow glove on right hand. Ochre-green background.
54. LUISA IN PINK DRESS, undated
 OOC; 20x15; l.l.: W. G.
 Girl, knee-length, three-quarters view, facing left. Seated on blue upholstered chair. Pink dress. Yellow striped jacket. Background is light sienna and green.
55. MAN AT A TABLE, undated
 OOC; 16x13; unsigned.
 Man, waist-length, frontal position. Seated at table. Hands clasped before him on cane. Black coat. White shirt. Violet-red tie. Background is grey-ochre.
56. MOTHER AND CHILD (see WOMAN AND CHILD)
57. NEGRESS IN COSTUME, undated
 OOC; 16x13; unsigned.
 Negress, full-length, three-quarters view, facing left. Seated on blue upholstered chair. Green trousers. Red bodice. Orange-red scarf on head. Feet are bare. Background is ochre-green.
58. NEGRESS IN ORIENTAL COSTUME, undated
 OOC; 32x26; unsigned.
 Negress, full-length, frontal position. Seated on orange-red chair. Green trousers. Orange blouse and scarf of same color on head. Bracelet on left arm and right ankle. Background is ochre-green. Same model as in NEGRESS IN COSTUME.
59. NUDE, undated
 OOC; 32x26; unsigned.
 Young woman, nude, full-length, three-quarters view, facing right. Seated on blue upholstered chair. Background is scraped out.

60. NUDE, 1924
 OOC; 32x22; u.l.: W. Glackens.
 Girl, nude, to below knees, three-quarters view, facing left. Seated on brown backless chair. Chair covered partly by green drapery. She wears pearl necklace. Reddish-brown hair. Two framed landscapes, on floor, at extreme left, background. Background is violet-crimson wallpaper, with carmine floral patterns. Awarded Temple Gold Medal, 119th Annual Exhibition, Pennsylvania Academy of the Fine Arts, 1924. Reproduced in Arts and Decoration, IV (September, 1914), 405.
61. NUDE AMONG FERNS, undated
 OOC; 18x15; l.l.: W. G.
 Young woman, nude, full-length, three-quarters view, facing left. Standing. White drapery, in left hand. Short brown hair, with black band around head. Green ferns stand on brown table, at right. Red upholstered chair, at left. Background is ochre and light sienna.
62. NUDE AND RED ROBE, c. 1928
 OOC; 32x26; unsigned.
 Girl, nude, knee-length, three-quarters view, facing left. Standing. White chemise on right arm. Left hand rests on table behind her. Tablecloth is red-crimson. Reddish-brown hair. Red-crimson dressing gown hangs from wall, at left, background. Remainder of background is ochre-green and violet.
63. NUDE ARRANGING HAIR, undated
 OOC; 17½x14½; unsigned.
 Young woman, nude, full-length, with back to observer. Seated on blue upholstered chair. Background is ochre and violet.
64. NUDE ASLEEP (see RECLINING NUDE)
65. NUDE DRESSING, undated
 OOC; 30x25; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing left. Seated on chair covered by red-crimson drapery. White chemise, in both hands. Background is orange and blue.

66. NUDE DRESSING HAIR, undated
 OOC; 30x25; unsigned.
 Young woman, nude to waist, knee-length, three-quarters view, facing left. Seated on blue upholstered chair, arranging her reddish-brown hair. Background is blue-green, sienna, and violet.
67. NUDE IN BLUE CHAIR, undated
 OOC; 15½x12½; unsigned.
 Young woman, nude, full-length, three-quarters view, facing right. She is curled up on red-crimson upholstered chair. Left elbow rests on left knee. Background is blue-green and ochre.
68. NUDE IN WHITE HAT, undated
 OOC; 40x28; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing right. Seated on blue upholstered chair. White hat, with pink plumes. Background is ochre and light sienna.
69. NUDE LOOKING DOWN, undated
 OOC; 24x18; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing left. Standing. Right hand is on left arm. Yellow shawl, on red upholstered chair, at right. Background is ochre and violet.
70. NUDE ON RED SOFA, c. 1910
 OOC; 15x12; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing right. Seated on red-crimson sofa. Right arm rests on arm of sofa. Background is ochre-yellow.
71. NUDE PULLING ON STOCKING (see NUDE WITH RED HAIR)
72. NUDE PUTTING ON SHOE, undated
 OOC; 24x18; unsigned.
 Young woman, nude, full-length, three-quarters view, facing right. Seated on red-orange upholstered chair. She is bent over, putting on black shoe, on right foot. Background is ochre-green and violet.

73. NUDE WITH APPLE, undated
 OOC; 40x57; 1.1.: W. Glackens.
 Girl, nude, almost full-length, except for feet, in semi-reclining position on sofa. White draperies cover most of sofa. Reddish-brown hair. Black ribbon around head and around neck. Red apple in right hand. Sofa is crimson. Black pillow, on sofa, near nude. Near pillow, are model's black shoes. Chair, at left, is crimson. On latter, rests white bowl of apples, pears, and oranges. Background is ochre-yellow wallpaper, with green vegetative patterns. Picture of snow scene, upper left, background. Reproduced, in color, in Life, XXXVIII (March 28, 1955), 74.
74. NUDE WITH BLACK HAIR, undated
 OOC; 24x18; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing left. Seated on red-crimson sofa. White chemise, in left hand. Background is orange-red.
75. NUDE WITH BLACK STOCKINGS, undated
 OOC; 16½x13¼; unsigned.
 Young woman, nude, full-length, three-quarters view, facing right. Seated on red-crimson sofa. Black stockings and black shoes. Background is light sienna and ochre. Unfinished.
76. NUDE WITH BLUE EYES, undated
 OOC; 16½x13¼; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing left. Seated on red upholstered chair. Background is ochre-yellow.
77. NUDE WITH BROWN HAIR, undated
 OOC; 24½x18-¾; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing left. Standing. Right hand raised to head. Small black comb, in left hand. Long, reddish-brown hair, hangs over shoulders. Background is green and ochre.
78. NUDE WITH CHECKERED BACKGROUND, undated
 OOC; 20x15; unsigned.
 Girl, nude, knee-length, three-quarters view, facing right. Seated in blue upholstered chair. White and crimson-red flowers, in small yellow vase, on brown table, at right of chair. Ochre-green and crimson checkered background.

79. NUDE WITH COMB, undated
 OOC; 32x26; l.r.: W. Glackens.
 Girl, nude, full-length, three-quarters view, facing left. Seated in orange-red upholstered chair. Comb, in left hand. Crimson drapery hangs from wall, at right, background. Remainder of background is ochre-yellow and violet.
80. NUDE WITH HAT, undated
 OOC; 40x28; unsigned.
 Young woman, nude, knee-length, frontal position. Seated in blue upholstered chair. Dark blue hat, ornamented with pink plumes. Background is ochre and light sienna.
81. NUDE WITH JADE PENDANT, undated
 OOC; 18x15; unsigned.
 Young woman, nude, knee-length, three-quarters view, facing right. Seated on green chair. Yellow curtains, with green tie-backs, at window, at right. Background, at left, is ochre and violet.
82. NUDE WITH NECKLACE, c. 1910
 OOC; 30x25; unsigned.
 Girl, nude, almost knee-length, frontal position. Seated on crimson-red sofa. Gold bracelet, on left wrist. Gold necklace. On sofa, at right, is blue hat, trimmed with red flowers. Wallpaper background is ochre-yellow and green, with crimson floral patterns.
83. NUDE WITH ORANGE BACKGROUND, undated
 OOC; 24-1/8x20; unsigned
 Young woman, nude, knee-length, three-quarters view, facing left. Seated on blue upholstered chair. Reddish-brown hair. Background is orange and ochre.
84. NUDE WITH PINK CHAIR, c. 1934
 OOC; 20x15, l.l.: W. G (indistinct)
 Girl, nude, knee-length, three-quarters view, facing left. Standing. Orange upholstered chair, immediately behind figure, at left. Left hand, arranging reddish-brown hair. Right hand holds white drapery. Background is ochre-green and violet, with roseate notes, here and there.

85. NUDE WITH RED HAIR, undated
 OOC; 32x26; l.r.: W. Glackens.
 Girl, nude, almost full-length, except for feet, three-quarters view, facing left. Seated on orange-red upholstered chair. Head, inclined slightly, as she pulls black stocking on left leg. Blue-violet clothing, on sofa, at left. Ochre-green and violet-colored door, at left, background. Remainder of background is greenish-blue wallpaper, ornamented with crimson floral patterns. Also known as NUDE PULLING ON STOCKING.
86. NUDE WITH TULIPS, undated
 OOC; 30x25; unsigned.
 Young woman, nude, waist-length, three-quarters view, facing right. Reddish-brown hair. Yellow tulips on brown table at left. Background is green and light sienna.
87. ODALISQUE, undated
 OOC; 16x12; unsigned.
 Young woman, full-length, three-quarters view, facing left. Seated on red-crimson sofa. Red blouse. Yellow trousers. Blue shoes. Background is light ochre and violet.
88. PERUVIAN GIRL, 1924
 OOC; 24x18; l.l.: W. G.
 Girl, knee-length, three-quarters view, facing right. Seated on green upholstered armchair. Black dress, with lace sleeves. Small gold earrings. Crimson-red background. Unfinished. Reproduced in Catalogue of an Exhibition of Important Paintings, Marbles, and Bronzes. Catalogue of an exhibition, at C. W. Kraushaar Galleries, New York, N. Y., January 15-February 16, 1924, n.p.
89. PINK SILK TROUSERS, undated
 OOC; 24x18; l.l.: W. Glackens.
 Young woman, full-length, frontal position. Seated on blue rug, ornamented with crimson, and yellow floral patterns. Pink trousers. Yellow shawl. Red-crimson background.

90. THE POPPY HAT, c. 1911
 OOC; 32x26; 1.1.: W. Glackens.
 Girl, knee-length, three-quarters view, facing left. Standing. Blue dress, with white buttons. Light blue hat, with red poppies. Reddish-brown hair. Ochre-grey background. On back, upper horizontal section of frame, is label: "Dogana Italiana Visitate 9070."

91. THE PURPLE DRESS, c. 1908
 OOC; 25x30; unsigned.
 Young woman, full-length, reclining on blue couch. Purple dress. Black hat. Ochre-grey background.

92. RECLINING NUDE, c. 1912
 OOC; 32x54; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Young woman, nude, almost full-length, except for feet, reclining on violet-blue sofa. Head, resting on yellow pillow, at far right. Back of sofa serves as background. Also known as NUDE ASLEEP.

93. THE RED FOX SCARF, undated
 OOC; 24x18; unsigned.
 Young woman, full-length, frontal position. Seated on arm of red-crimson upholstered chair. Green coat. Red fox scarf. Red hat. Black high-laced shoes. Background is ochre-green and violet.

94. RUSSIAN GIRL SEATED, untitled
 OOC; 30x25; unsigned; Coll., Barnes Foundation, Merion, Pa.
 Girl, knee-length, three-quarters view, facing left. Table with vase of flowers, at right. Crimson-red dress. Ochre-green shadows, in face and hands. Sienna table. Green vase has yellow jonquils. Green and yellow draperies, in background. Reproduced in The Sun (New York City), April 10, 1910, p. 5.

95. RUSSIAN LADY, undated
 OOC; 24x18; unsigned.
 Young woman, knee-length, three-quarters view, facing left. Seated on crimson-red upholstered chair. Both arms extend along back of chair. Blue skirt. Orange scarf, over white blouse. Brown hat, with drooping grey feather, at left. Background is green-blue and violet.

96. SEATED NUDE WITH TOWEL, 1917
 OOC; 26x32; unsigned.
 Girl, nude, full-length, three-quarters view, facing left. Seated on blue upholstered chair. Table, at right, with vase of flowers. White drapery, in left hand. Hair, parted in middle, is brownish-red. Hair, tied at back, with light blue ribbon. Ochre-yellow background, with notes of violet and roseate hues, here and there. Reproduced in The Art Digest, XXIII (January 1, 1949), 12.

97. SEMI-NUDE GIRL AGAINST RED SOFA (owner's title), undated
 OOC; 25x30; l.r.: W. Glackens; Coll., Miss Violette de Mazia, Merion, Pa.
 Girl, bust-length, almost frontal position, facing slightly to right. White kimono. Much of bosom and arms bare. Reddish-brown hair. Blue-violet background, with ochre notes, here and there.

98. SEMI-NUDE WITH HAT, undated
 OOC; 30x25; unsigned.
 Young woman, knee-length, three-quarters view, facing left. Nude, to waist. Seated on crimson-red upholstered chair. Yellow skirt. Large black hat. Ochre-sienna background.

99. SKETCH OF A GIRL IN PINK, undated
 OOC; 32x26; unsigned.
 Full-length figure of girl, in three-quarters view, facing right, seated at red table. Wears white blouse and large pink and green hat. Background is ochre-green and violet.

100. SPANISH LADY ON SOFA, undated
 OOC; 18-1/8x14; unsigned.
 Young woman, knee-length, in three-quarters view, facing right, seated on red sofa against grey-blue background. Has black hair and wears black and yellow costume with black mantilla. Holds fan in right hand.

101. STUDY FOR BUDDHA AND THE MAIDENS (No. 1), c. 1916
 OOC; 24x18; unsigned.
 Used as preliminary study for BUDDHA AND THE MAIDENS. Similar in color and compositional arrangement to the latter canvas.

102. STUDY FOR BUDDHA AND THE MAIDENS (No. 2), c. 1916
 OOC; 23x17½; unsigned.
 Differs in arrangement and treatment from No. 1 and finished picture, BUDDHA AND THE MAIDENS in that nude maidens are depicted in boat as well as in water nearby. Also color is more vivid.
103. STUDY FOR NUDE WITH APPLE, 1910
 OOC; 12x16; unsigned.
 Except for its rough state, similar, in color, tonality, and arrangement, to finished picture.
104. STUDY FOR NUDE WITH RED HAIR, undated
 OOC; 12¼x9½; l.r.: W. G.
 Except for its rough state, similar to finished picture in color, tonality, and arrangement.
105. STUDY FOR THE BREAKFAST PORCH (No. 1), 1925
 OOC; 15x20; unsigned.
 Executed as preliminary study for THE BREAKFAST PORCH. Differs from latter in its addition of painter's son and wife. Mrs. Glackens seated at table, at center. Lenna, at left, eating from bowl. Ira, at right, with cup in hand.
106. STUDY FOR THE BREAKFAST PORCH (No. 2), 1925
 OOC; 26x32; unsigned.
 Executed as preliminary study for THE BREAKFAST PORCH. Similar, in arrangement and color, to No. 1.
107. STUDY FOR THE BREAKFAST PORCH (No. 3), 1925
 OOC; 12x16; unsigned.
 Executed as preliminary study for THE BREAKFAST PORCH. Similar, in arrangement and color, to No. 1 and No. 2.
108. STUDY FOR THE BREAKFAST PORCH (No. 4), 1925
 OOC; 12x16; unsigned.
 Executed as preliminary study for THE BREAKFAST PORCH. Similar, in arrangement and color, to No. 1, No. 2, and No. 3.
109. STUDY FOR THE DRESSING TABLE (No. 1)
 OOC; 12½x15½; unsigned.
 Except for rough state, similar, in color, tonality, and arrangement, to finished picture.
110. STUDY FOR THE DRESSING TABLE (No. 2)
 OOC; 12x16; unsigned.
 Except for rough state, similar, in tonality and arrangement, to finished picture.

111. STUDY FOR THE GIRL WITH THE RED SASH, undated
 OOC; 15½x12½; l.l.: W. G.
 Similar, in color, tonality, and arrangement, to finished picture.
112. STUDY IN WHITE, 1889
 OOC; 35x28; l.r.: W. Glackens.
 Earliest known canvas by artist. Painted at nineteen years of age. Full-length figure of girl, almost frontal position, turned slightly to right. Seated on white sofa, with head on red cushion. Holds palm leaf fan. Bowl of red flowers on small table, at right. Background is grey-ochre. Reproduced in The Art Digest, XVII (November 15, 1942), 11. Also known as GIRL IN WHITE.
113. STUDY OF A NUDE, c. 1915
 OOC; 24x20; l.r.: W. Glackens.
 Almost full-length (except for feet) figure of reddish-blond young woman, in three-quarters pose, facing left. Seated on crimson-violet velvet sofa; has left hand on left leg. To right, on sofa, are various pieces of clothing: white dress, blue-violet coat, and blue hat. Background is ochre-green and violet with bay-yellow floral pattern.
114. STUDY OF A NUDE IN AN ORANGE CHAIR, undated
 OOC; 12½x9½; unsigned.
 Young woman, knee-length, facing left, seated on orange-red chair, against ochre and lavender background. Woman has dark brown hair.
115. STUDY OF A NUDE PUTTING ON CHEMISE, undated
 OOC; 10½x7; unsigned.
 Young woman, knee-length, in three-quarters view, seated on red-orange chair, against light sienna and violet background. Woman has reddish-brown hair and is looking downward. Has white chemise through arms extended before her.
116. STUDY OF A WOMAN IN RED BLOUSE, undated.
 OOC; 32x26; unsigned.
 Figure of woman, knee-length, seated at ochre-brown table, facing left, in three-quarters view. Five green and red apples on table before her. Wears red-crimson blouse and dark blue skirt. Background is ochre-green and violet.

117. TWO NUDES, undated
 OOC; 29½x44; u.l.: W. Glackens.
 Two young nude women, standing, almost full-length (except for feet), in room with clothing on chair, at right, background. One woman holds white drapery in left hand; other dries hair with white towel. Background is greenish-blue and ochre. Hair of both girls is reddish-brown.
118. UNFINISHED NUDE, undated
 OOC; 32½x26½; unsigned.
 Nude figure of young woman, full-length, three-quarters view, facing left, seated on pink tufted chair, knees crossed. Background is greenish-blue and light sienna. Unfinished.
119. WOMAN AND CHILD, c. 1915
 OOC; 32x26; l.l.: W. Glackens.
 Young woman seated on sofa with young child on lap. Baby is covered with roseate-colored blanket, ornamented with white floral patterns. Sofa is crimson and violet and is edged with dark brown mahogany molding. Young woman wears white blouse and blue skirt; has reddish-brown hair, parted at left side. Walls are ochre-yellow with suggestions of green and violet, here and there. Doorway is ochre-green. Also known as MOTHER AND CHILD and WOMAN WITH CHILD.
120. WOMAN IN BLUE DRESS, undated
 OOC; 12½x9½; unsigned.
 Knee-length figure of young woman, in three-quarters view, facing left, seated on red-crimson chair against ochre and violet background. Wears blue dress and long earrings. Reddish-brown hair extends behind ears.
121. WOMAN IN CAMISOLE, undated
 OOC; 30x25; unsigned.
 Semi-nude young woman, bust-length, almost full-frontal view, turning slightly to left. Wears white camisole and is seated on red-crimson chair. Has left arm on arm of chair. Background is blue-green and ochre.

122. WOMAN IN FUR COAT, undated
 OOC; 30x25; unsigned.
 Young woman, below knees in length, almost full-frontal view, facing slightly to right, seated on orange upholstered chair, against ochre and violet background. Wears black fur coat and orange hat, with red plumes. Unfinished.
123. WOMAN IN RED JACKET, undated
 OOC; 24x18; 1.1.: W. Glackens.
 Young woman, knee-length, facing frontward, seated on orange-red chair, both hands in lap. Wears red jacket and dark brown hat. Background is green.
124. WOMAN IN RED TYING HER SHOE (owner's title), undated
 OOC; 10x13; 1.1.: W. Glackens; Coll., Miss Violette de Mazia, Merion, Pa.
 Young woman, in red and white attire, seated, tying shoe. Roseate coat is draped on shoulders. Bodice of dress is white with yellow and pink floral patterns. Background is green and violet in color.
125. WOMAN IN TURKISH COSTUME, undated
 OOC; 24x17; unsigned.
 Young woman, full-length, in frontal position, seated on black chair, against ochre-green and lavender background. Wears yellow bodice and trousers, with pink sash and pink scarf over head and draped over right shoulder. Unfinished at right side of canvas and along bottom area.
126. WOMAN IN YELLOW, undated
 OOC; 32x22; unsigned.
 Young woman, to below knees, almost full-frontal position, facing slightly left, seated on red chair. Wears yellow hat and dress of same color. Also wears green necklace. Hands rest on arms of chair. Background is light crimson and lavender.
127. WOMAN KNITTING, undated
 OOC; 24x18; unsigned.
 Young woman, knee-length, almost frontal in position, facing slightly to left, with head bent downward, as she knits white yarn. Wears red hat and yellow blouse and is seated on red-crimson chair. Background is ochre and lavender.

128. WOMAN PICKING FLOWERS, c. 1917
 OOC; 20x24, 1.1.: W. Glackens.
 Mrs. Glackens, dressed in white, picking orange flowers, at right, in walled flower garden. Wall is grey-ochre and violet. Shrubbery is green and yellow-green. Yellow and orange flowers, here and there.
129. WOMAN SEATED, undated
 OOC; 18x30; 1.1.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Young woman in semi-seated pose, full-length, depicted against dark background. High stool, at her side, at right. Leans on stool. Wears long black dress and green hat with bluish-grey plumes. Floor is ochre grey in hue. Background is umber black.
130. WOMAN WITH CHILD (see WOMAN AND CHILD)
131. WOMAN WITH YELLOW STOCKINGS, 1909
 OOC; 24x32; 1.1.: W. Glackens.
 Young woman seated on chair, full-length, in almost three-quarters pose, facing left. Left arm rests on back of chair. Wears large blue hat, with small brim, white blouse with sleeves to elbows, blue-black skirt, fringed at ends, black shoes, and yellow stockings. Table, at left. Background is ochre, crimson and mauve. Also known as GIRL WITH YELLOW STOCKINGS.
132. WOMAN WITH ORANGE BELT, undated
 OOC; 24x18; 1.1.: W. Glackens.
 Young woman, knee-length, three-quarters view, facing left, seated on orange-red chair. Left arm rests on arm of chair; right hand in lap. Wears blue dress, orange belt, and pink hat. Background is ochre and green.
133. WOMAN WITH POODLE, undated
 OOC; 30x25; unsigned.
 Young woman, full-length, almost full-frontal position, facing slightly left, seated on red-crimson sofa. Has both hands in lap. Black dog near her feet, at right. Woman wears white dress trimmed with red, and lavender hat. Background is yellow and lavender.

134. WOMAN WITH ROSE-COLORED HAT, undated
 OOC; 15x12; unsigned.
 Portrait of young woman, shoulder-length, almost full-frontal position. Wears rose-colored hat and light blue blouse with large white collar. Background is ochre and violet.
135. WOMAN WITH WHITE FRILLED CUFFS, undated
 OOC; 16½x13½; unsigned.
 Young woman, knee-length, in three-quarters position, facing left, seated on red sofa. Hands in lap. Wears black dress and black hat with yellow feather. Background is greenish-blue and ochre with touches of crimson. On back, upper horizontal section of frame, is written in paint: "K. Laurell."
136. WOMAN WITH WHITE SCARF, undated
 OOC; 30x25; l.l.: W. Glackens.
 Young woman, waist-length, almost full-frontal view, facing left, against crimson and violet background. Has light brown hair. Wears yellow dress, blue belt, and white scarf about shoulders. Unfinished.
137. WOMAN WITH YELLOW NECKLACE, undated
 OOC; 18x14-3/4; unsigned.
 Young woman, knee-length, three-quarters view, facing left, seated on green chair. Has left hand behind head. Has reddish-brown hair. Wears pink jacket. Background is light sienna and violet.
138. THE YELLOW DRESS, undated
 OOC; 32x26; unsigned.
 Young woman, knee-length, facing right, seated on red-crimson chair. Arms folded. Wears yellow dress and blue hat, with pink band. Background is ochre and violet.
139. YOUNG GIRL IN RED HAT, undated
 OOC; 13x9-3/4; unsigned.
 Young girl, knee-length, facing right, in three-quarters position, seated on blue upholstered chair. Has long brown hair which falls over shoulders. Wears yellow dress and red hat. Background is ochre and violet.

140. YOUNG WOMAN IN GREEN, undated
 OOC; 25x30; l.r.: W. Glackens.
 Young woman, full length, reclining on red-orange sofa, with right hand at cheek. Has reddish brown hair. Wears green dress. Background is grey-ochre and green.

DRAWINGS

1. AT THE MIRROR, undated
 Black pen and ink drawing on white cardboard; 12x6 $\frac{1}{4}$; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.
 Young woman, nude, full-length, with back to observer. Standing, before wall mirror, arranging hair. Mirror reflects woman's figure, and various items in room. Dresser, at left, with various toilet items on top. Line drawing, with scant shading in scribble style.
 On reverse side, three drawings not related to each other: (a) Two heads of young women, three-quarters view, facing left; (b) Young woman, full-length, in profile. Standing. Long coat and very long skirt. Large plumed hat; (c) Two men, full-length, in profile, facing each other. Standing. Bowler hats. Knee-length coats. All are line drawings.
2. BOY IN SWIVEL CHAIR, undated
 Black India ink wash drawing on white cardboard; 5-3/4x5 $\frac{1}{2}$; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.
 Boy, full-length, in profile. Seated on swivel chair, in front of large window. Desk, at right, before him.
3. THE CLERGYMAN (owners' title), undated
 Black pen and ink and dry brush drawing on white paper; 10x6; l.r.: W. Glackens; Coll., Mr. and Mrs. Sidney Levyne, Pikesville, Md.
 Minister, full-length, three-quarters view, facing left. Seated. Both hands, resting on cane, before him. High forehead, with wrinkles. Line drawing. Dry brush shading, here and there.

4. FIGURES (owners' title), undated

Charcoal and pencil drawing on brown paper; 22x29½; l.r.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.

Seven figure drawings not related to each other:

(a) girl, full-length, three-quarters view, facing left. Walking. Very long coat. Large hat; (b) girl, full-length, three-quarters view, facing right. Walking. Small plumed hat; (c) girl, full-length, three-quarters view, facing left. Standing. Long skirt. Blouse has mutton-leg sleeves. Large picture hat; (d) elderly woman, full-length, frontal position. Standing. Long coat. Very long skirt. Large plumed hat; (e) elderly woman, full-length, almost frontal position, facing slightly left. Standing. Same attire as in latter drawing; (f) man, full-length, profile. Standing slightly stooped over. Bowler hat. Jacket; (g) man, full-length, back to observer. Standing. Bowler hat. Long coat. All seven drawings, predominantly in line. Suggestions of shading, here and there.

5. FIGURES (owners' title), undated

Charcoal drawing on white paper; 12x23½; l.r.: W. Glackens; Coll., Miss Violetta de Mazia, Merion, Pa.

Four figure drawings not related to each other:

(a) man, full-length, three-quarters view, facing left. Walking. Hands thrust in pockets. Bowler hat and jacket; (b) woman, full-length, three-quarters view, facing right. Walking. Large bosom. Both hands hold up skirt. Blouse with mutton-leg sleeves. Large hat; (c) two women, full-length, back to observer. Both, walking, arm in arm. Long coats, and very long skirts. Large plumed hats; (d) woman, full-length, in profile. Pushing baby carriage. Umbrella shades carriage. Long coat and very long skirts. Large hat. All four drawings, almost predominantly in line. Suggestions of shading, here and there.

6. FOUR SKETCHES, undated

Pencil drawing on white paper; 11x12; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Four figure drawings, not related to each other:

(a) girl, full-length, three-quarters view, facing right. Standing. Long skirt. Blouse, with long sleeves. Large plumed hat. Entire figure, except face and hands, heavily shaded; (b) girl, full-length, three-quarters view, facing left. Seated on chair. She is sketching on drawing board, held in lap. Line drawing, with little shading; (c) young man, full-length, frontal position. Seated on chair. Hands clasped in lap.

Jacket and bowler hat. Heavy shading; (d) young woman, full-length, almost frontal position, facing slightly to right. Seated on chair. Long skirt and blouse. Line drawing, with little shading.

7. GIRL BESIDE POND, undated
Black pen and ink drawing on white cardboard; 11-3/4x7-3/8; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.
Girl, full-length, three-quarters view, facing right. Seated on grass, near pond, center, middle ground. Large tree at left, nearby. Trees and shrubbery in background. Long hair. Long dress. Line drawing with shaded background.
8. GIRL READING IN CHAIR, undated
Black wash drawing, heightened with Chinese white, on white cardboard; 6 1/2 x 4 1/2; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.
Girl, full-length, in profile. Seated in chair, reading book. Long skirt, and blouse with long sleeves.
9. MAN AND CHILD, undated
Charcoal drawing on brown paper; 7x5; l.l.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.
Elderly man and small boy, full-length, in profile, facing each other. Man has both hands in trouser pockets. Bowler hat and jacket. Slightly bent over, listening to boy. Boy wears waist-length jacket, knee-length trousers, and high shoes. Line drawing, with little shading.
10. NUDE, c. 1900
Red chalk drawing on tan paper, heightened with white chalk; 10x8 1/4; Coll., Art Museum, Princeton University, Princeton, N. J.
Girl, nude, full-length, three-quarters view, facing right. Seated, on sofa, playing with right foot. Line drawing, with little shading. Highlights indicated with white chalk. On back of paper, written in pencil, is date: "circa 1900."
11. THE PEASANT, c. 1927
Pencil drawing on white paper; 12x9; l.r.: W. Glackens; Coll., G. Alan Chidsey, Plandome, Long Island, N. Y.
Man, attired as French peasant. Full-length, three-quarters view, facing left. Standing. Long smock. Hat in left hand. Wooden shoes. Cat, at right, washing face. Line drawing with little shading.

12. RECLINING NUDE, undated

Red chalk drawing on grey paper, heightened with white and blue chalk; 10x18; l.r.: W. Glackens; Coll., Corcoran Gallery of Art, Washington, D. C.

Girl, nude, full-length, except for feet, semi-reclining on blue-violet sofa. White cushions at her back. Reddish hair.

13. SEATED NUDE, undated

Charcoal drawing on white paper; 13x10½, l.l.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.

Young woman, knee-length, three-quarters view, facing left. Seated on sofa. Hands in lap. Line drawing, with little shading.

14. SKETCHES, undated

Pencil drawing on white paper; 11x12; unsigned; Philadelphia Museum of Art, Philadelphia, Pa.

Four figure drawings not related to each other: (a) young woman, full-length, in profile. Standing. Long dress with long sleeves. Heavily shaded except for face and hands; (b) young man, full-length, frontal position. Seated on chair, with head bent over, forward. Coat. Heavily shaded; (c) young woman, full-length, three-quarters view, facing right. Seated on armchair. Long skirt, and blouse. Much shading, except for face and hands; (d) girl, full-length, three-quarters view, facing left. Seated on armchair. Both arms resting on arms of chair. Much shading, except for face.

15. SKETCHES OF FIGURES, undated

Charcoal drawing on brown paper; 12x14; l.r.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.

Eight figure drawings not related to each other: (a) two nuns, full-length, three-quarters view, facing left. Walking and talking. One is gesturing with her hands; (b) young woman, full-length, back to observer. Walking. Dress with long skirt. Long sleeves. Large picture hat; (c) young woman, full-length, three-quarters view, facing right. Standing. Long skirt, and long coat. Mutton-leg sleeves. Large picture hat; (d) man, full-length, back to observer. Walking. Bowler hat. Long coat. Hands in pockets. Cigar in mouth; (e) young woman, full-length, almost frontal position, facing slightly to right. Walking. Long skirt. Long coat, with collar very close to neck. Muff on left hand; (f) woman and young boy, full-length, back to observer. Walking. She wears

long coat, long skirt, large plumed hat. Boy attired in knee-length trousers, waist-length coat, and small cap; (g) young woman, full-length, three-quarters view, facing right. Long coat. Large plumed hat. Hands in muff; (h) man, full-length, almost frontal position, facing slightly to left. Long coat. Bowler hat. Hands in pockets. All eight drawings, in line, with little shading.

16. STANDING IN DOORWAY, undated

Charcoal drawing on white paper; 10-3/4x5; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Man, full-length, three-quarters view, facing left. Standing in doorway. Hands in trouser pockets. Both sleeves, rolled up above elbows. Upper part of figure, in shadow. Remainder of figure, in line.

17. STANDING NUDE, undated

Charcoal drawing on grey paper heightened with Chinese white; 14 1/2 x 8-3/4; unsigned; Coll., Barnes Foundation, Merion, Pa.

Girl, nude, full-length, three-quarters view, facing left. Standing. Left leg rests on platform; other leg on floor. She is arranging hair with both hands. Line drawing with little shading.

18. STUDIES FROM LIFE, undated

Charcoal drawing on white paper; 15-3/4x11-5/8; l.r.: W. Glackens; Metropolitan Museum of Art, New York, N. Y.

Seven figure drawings not related to each other: (a) young girl, full-length, back to observer. Standing. Hair arranged in pigtails, with two large ribbons close to head. Waist-length coat. Knee-length dress. High shoes. Hair and coat, heavily shaded. Remainder of figure, in line; (b) stout, elderly woman, full-length, three-quarters view, facing left. Purse in left hand, close to bosom. Large plumed hat. Long skirt and coat. Heavily shaded; (c) woman, full-length, three-quarters view, facing right. Standing, leaning on umbrella with right hand. Large plumed hat. Long coat. Heavily shaded; (d) segment of a drawing; only right part of figure preserved. Woman, full-length. Standing. Small child held in arms. Knee-length skirt. Line drawing; (e) woman and man, full-length. Woman, in profile. Man, in frontal position. Woman wears long skirt and coat, and large picture hat. She

holds umbrella in both hands. Man attired in bowler hat and jacket. Heavily shaded; (f) two women, full-length, backs to observer. Figure at right, shorter. Walking. Both wear long skirts and waist-length blouse; (g) elderly woman, full-length, almost in frontal position, facing slightly to right. Large picture hat. Waist-length coat. Long skirt. Both arms at sides. Heavily shaded except for face.

19. TWO WOMEN, undated

Charcoal drawing on brown paper; 8½x7; 1.r.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.

Two women, full-length. Figure, at left, in profile; the other, in frontal position. Walking. Both wear large plumed hats. Figure, at left, wears long coat, ruffled skirts, and carries purse in right hand. Figure, at right, attired in dress with wide sailor collar, has hands clasped. Line drawing, with little shading.

20. TWO WOMEN, undated

Charcoal drawing on brown paper; 6-¾x3-¾; 1.l.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.

Two women, full-length, three-quarters view, facing left. Standing. Figure, at left, holds purse with left hand. Figure, at right, has arms at sides. Both wear long coats, large plumed hats. Line drawings.

21. TWO WOMEN WALKING, undated

Charcoal drawing on brown paper; 6-¾x3-¾; 1.r.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.

Two women, full-length, in profile. Each is walking in opposite directions. Both attired in long coats, very long skirts, and large plumed hats. Line drawing.

22. WOMAN AND CHILD, undated

Charcoal and pencil drawing on tan paper; 6-¾x4-¾; unsigned; Coll., William D. Wixom, Upper Montclair, N. J.

Woman and child, full-length, three-quarters view, back to observer. Walking. Woman wears long skirt, coat, and large hat. Child attired in knee-length dress, and small hat. Line drawing, with little shading.

23. WOMAN WALKING, undated
Charcoal drawing on brown paper; 8x3-3/4; l.r.:
W. Glackens; Coll., Barnes Foundation, Merion, Pa.
Woman, full-length, three-quarters view, facing
right. Purse, in right hand. Long coat. Very long
skirts. Wide brimmed hat. Heavily shaded.
24. YOUNG WOMAN, undated
Charcoal drawing on brown paper; 7x4; l.r.:
W. Glackens; Coll., Barnes Foundation, Merion, Pa.
Young woman, full-length, frontal position.
Standing. Long coat. Very long skirt. Large hat.
Line drawing with little shading.

PASTELS

1. GIRL DRESSING, undated
Pastel on tan paper; 15x10 1/2; l.r.: W. Glackens.
Girl, semi-nude, full-length, three-quarters
view, facing left. Seated, on blue upholstered chair,
dressing herself. White chemise in both hands. Rose-
colored skirt. Yellow-green background.
2. GIRL SEATED, c. 1908
Pastel on tan paper; 10 1/2 x 8 1/4; unsigned; Coll.,
Philadelphia Museum of Art, Philadelphia, Pa.
Girl, full-length, three-quarters view, facing
left. Seated in brownish-red chair. Reddish-brown
hair. Brown dress. Black shoes. Background, is
color of paper.
3. LADY IN THE PARLOR (owners' title), undated
Pastel on grey paper; 12x7-3/4; l.l.: W. Glackens;
Coll., Mr. and Mrs. Forbes Watson, Gaylordsville, Conn.
Young woman, full-length, in profile. Standing,
in living room. Long blue dress. Crimson-violet
sofa, at left center, and grey-blue French doors, at
right, background. Wall, at left, is grey-green and
violet-blue.

WATERCOLORS

1. ORESTES PURSUED BY THE FURIES, undated

Gouache and pencil on yellow cardboard; 14-3/4x8 1/4; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Nude men and women in landscape. Figures, in foreground, and in middle ground. Crouching male figure, in foreground, looking into water. Immediately beyond, three men, standing, frontal position, minus facial features. Men and women, dancing together, in circle, in middle ground. Trees and shrubbery, in far distance, are green-blue and ochre. Figures, are grey-ochre in color. Water is blue. Sky is grey-blue.

On reverse side, written in pencil, possibly in artist's handwriting: " 'Orestes Pursued by the Furies.' The composition does not consider the story literally (sic) but more as representing conscience in the abstract."

2. REPOSE, undated

Watercolor on white cardboard; 5x3 1/2; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Girl, full-length, in profile. Seated on grass. Tree at left center, middle ground. Shrubby and trees in background. White dress. Grass, in foreground, is yellow-green. Tree, in middle ground, is ochre-green. Vegetation, in distance, is blue-green. Sky is light blue.

B. GENRE

OILS

1. ANNISQUAM BEACH (see WICKFORD HARBOR, RHODE ISLAND)

2. L'APERATIF, c. 1926

OOC; 15x18; l.r.: W. G.; Coll., C. W. Kraushaar, New York, N. Y.

Café scene. Woman seated at brown table, full-length, three-quarters view, facing left. Holds cigarette in left hand. Wears red-crimson dress, long yellow earrings, and black hat. Wine glass on table in front of her. Other tables and chairs nearby.

3. THE ARCH, WASHINGTON SQUARE, c. 1912
 OOC; 26x32; unsigned.
 View of Washington Square Park, New York City, white Memorial Arch at left, middle ground. Green and yellow-green trees at right, middle ground. Red buildings with white moldings in background. People, attired in dark blue, sienna, and white clothing, walking through paths of park.
4. AT THE BEACH, undated
 OOC; 25x30; l.l.: W. Glackens; Coll., Newark Museum, Newark, N. J.
 Beach scene, exact location unknown. People bathing in shallow water at left. Others sitting or lying on rocks, at right, and on beach and steps of boardwalk beyond. People attired in bathing suits of various colors: white, blue, violet-blue, black, and orange-red. Boardwalk is ochre, light yellow, and violet. Brightly colored parasols, here and there. U. S. flag, in distance, against bright blue sky, with white cumulous clouds. Reproduced in The Art News, XXIV (March 13, 1926), 8.
5. AU JARDIN DU LUXEMBOURG (see LUXEMBOURG GARDENS, c. 1895)
6. BAL BULLIER (No. 1), 1895
 OOC; 32x24; l.r.: W. Glackens; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 One of two canvases by this title painted as result of artist's summer sojourn in France. Man and woman dancing in foreground, surrounded by spectators. Man dancer attired in black top hat, black cut-away coat, grey trousers, and black shoes. Woman dancer attired in black dress, with wide skirt, revealing white petticoat. Spectators variously dressed: dark blue, black, grey, and sienna predominate in color, with occasional indications of white, here and there. Young girl, at extreme right in middle ground, attired in bicycling costume. Reproduced in The Bookman, XI (May, 1900), 251.
7. BAL BULLIER (No. 2), 1895
 OOC; 31½x25; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Similar to BAL BULLIER (No. 1), except for slight variation in compositional arrangement. No. 2 has additional figures, in more variant attitudes. Same color tonality. Man and woman, three-quarters length,

just below knees, dancing in center foreground. Woman dancer holds two red flowers in left hand. Spectators crowd behind dancers. Notation: "Glackens, No. 72," in pencil, on back of upper horizontal stretcher.

8. BAL MARTINIQUE, 1928
 OOC; 22x32; l.r.: W. Glackens.
 Dance hall scene, with numerous figures dancing. Painted from high vantage point, as if seen from balcony. Balcony of dance hall also portrayed. Orchestra in background. Figures variously attired in ochre-yellow, blue, violet, grey-yellow, and white. Light, suspended from center ceiling, sheds light yellow glare. Painted as result of artist's sojourn in France, summer, 1928. Awarded J. Henry Scheidt Memorial Prize, \$250, at 133rd Annual Exhibition of Pennsylvania Academy of Fine Arts, 1938. Reproduced in The Art Digest, XII (February 15, 1938), 6.
9. THE BANDSTAND, undated
 OOC; 25x30; unsigned.
 Beach scene, with yellow bandstand in middle ground, center. Figures, attired in dark blue, seated beneath bandstand. Figures, in swimming suits and summer clothing, on light ochre beach, left center, middle ground. Bathers wading along shore in distance. Blue violet water. Light blue sky.
10. BASS ROCKS, 1918
 OOC; 22x32; l.l.: W. Glackens.
 Scene at Bass Rocks, Gloucester, Mass. Curved, ochre-grey beach, with tints of violet, in foreground and distance. Grey-blue rocks, affected by suggestions of violet, hillock in shape, at extreme left, immediate foreground, and extreme right. Lone female figure, frontal view, in bathing apparel, stands at extreme right. Three figures in and near water, in middle ground. Solitary white sailboat, nearby. Land juts out into water, in distance. At extreme end, bluish-white lighthouse rises while several whitish-ochre-roseate houses stand about nearby. Green-blue shrubbery, here and there, in foreground. Sky is light blue, with touches of violet and roseate hues. Water is blue-green, with suggestions of ultramarine, here and there.

11. BATHER IN BLUE, undated
 OOC; 18x24; unsigned.
 Woman, in dark blue bathing attire, near light ochre shore, at right foreground. Two white rowboats, in water, in middle distance. Two figures, dressed in white, in boat. Sky is light blue. Water is blue-violet.

12. BATHERS AT BELLPORT (No. 1), 1913
 OOC; 26x32; l.r.: W. Glackens.
 Bathing scene at Bellport, Long Island, off Great South Bay, facing Fire Island, depicting beach houses, breakwaters, piers, and surf rolling inwardly. Breakwater of violet-sienna wooden branches, in foreground, extends from left almost to extreme right. Beach house, at extreme left, in middle-ground, is connected to pier which juts into water. Beach house is partially in shadow; with light areas in white, naples yellow, and light ochre; and shadows in mauve, warm blue, and grey. Pier is violet, with touches of sienna. Two women, in summer attire, stand at end of pier; one is dressed in white skirt, ochre-colored coat, and yellow straw hat; other wears blue-black bathing suit and white blouse over shoulders. Two women, attired in dark blue bathing suits, in water near pier. Two children, attired in blue-violet swimming suits, on pier, near bathing house. Several women seated and standing on beach house porch; one, dressed in white and crimson-red, seated. Houses in distance are white, touched with ochre and violet, with mauve-red roofs. Trees nearby are blue-green. Water is light blue with suggestions of green and mauve, while white caps are indicated near shore's edge. Sky is light blue with indications of roseate and violet tints, here and there.

13. BATHERS AT BELLPORT (No. 2), c. 1916
 OOC; 25x30; l.l.: W. Glackens; Coll., Phillips Memorial Gallery, Washington, D. C.
 Beach scene at Bellport, Long Island, off Great South Bay. Beach houses along water's edge with figures in water, on pier, and in boats. Foreground consists of vivid green patches of grass. White reflections of white sailboats in vivid blue water. Light blue sky has variations of ultramarine and violet blue. Young woman, in dark blue bathing apparel, walks toward edge of wooden mauve-colored pier. Two other figures at edge of pier. Nearby, two figures, one dressed in white, other in blue,

in red boat, nearby. Beach house, at extreme left, is yellow and light ochre with blue shadows. Tree, in middle distance, beyond, at left, is blue-green, with sienna-ochre branches and tints of violet. Reproduced in Duncan Phillips, The Artist Sees Differently (New York: E. Weyhe, 1931), Plate 139.

14. BATHERS AT BLUE POINT, c. 1913

OOO; 20½x30½; l.r.: W. Glackens.

Beach scene at Blue Point, Long Island, near Bellport. Many figures of bathers and others in summer attire. Narrow pier extending across middle ground into water at extreme right. Larger pier beyond, with sailboats nearby. Women, in dark blue and white summer clothing, seated on ochre and light yellow beach, left, foreground. Reclining young woman bather, immediately in front of them. Young girl, in white dress, with red ribbon around waist, and yellow straw hat, wading in shallow water, at right, foreground. Woman, in dark blue swimming suit, nearby, also stands in shallow water. On narrow pier, middle ground, center, sit two women bathers, attired in dark blue. Two women attired in white stand nearby. Grey-violet sailboats near large pier. Water is blue-green and violet. Sky is light blue and violet.

15. BATHERS AT PLAY (No. 1), undated

OOO; 20x30; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.

Beach scene with white pavillion at right, middle ground. Bathers, attired in dark blue, nearby. Trees at left, foreground. Blue and violet water in distance. Sky is lighter variation of water. Sandy beach is light ochre.

16. BATHERS AT PLAY (No. 2), undated

OOO; 12x16; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.

Same as No. 1, except unfinished.

17. BATHERS, ILE ADAM, 1926

OOO; 26x32; l.l.: W. Glackens; Coll., Mrs. Alan Lehman, Pittsburgh, Pa.

Beach scene at Ile Adam, near Paris, painted during artist's visit there. Figures, attired in blue-violet bathing suits, swimming along water's edge at right and center middle ground. Other bathers stand on floats which extend out into water.

Greenish-blue water reflects figures of bathers and others. People, attired in white, dark blue, and ochre-yellow summer clothing, seated beneath white beach umbrellas, that fringe water's edge. Varicolored flower garden extends along front of white bathing pavillion in background. Blue-green trees at far left in background. Sky is light blue. Awarded Second Prize, \$1,000, at 28th Annual International Exhibition, Carnegie Institute. Also known as BATHING PAVILLION AT ILE ADAM and PAVILLION AT ILE ADAM.

18. BATHERS, WALKER'S POND, c. 1920

OCCP, 12x16, unsigned.

Beach scene at Conway Lake, N. H., formerly known as Walker's Pond. Bathers, attired in dark blue swimming suits, at right, foreground, and middle distance. Man, attired in white clothing, fishing from rowboat, in center, middle distance. Light ochre and white beach houses, at right, near light ochre shore. Water is blue and blue-green. Sky is light blue and violet.

19. BATHING NEAR THE BAY, undated

OOC; 20x25; l.r.: W. Glackens; Coll., Columbus Gallery of Fine Arts, Columbus, O.

Beach scene with bathers sunning themselves along shore's edge, covered with grassy landscape here and there. Rocky hillocks separate beach from water. In distance, near horizon, stands white sailboat. A motor launch is some distance away. Water is blue; sky is lighter blue. Rocky forms in foreground are violet and bluish crimson. Grass and other shrubbery are vivid green and yellow-green. Figures are attired in blue and white bathing suits.

20. BATHING PAVILLION AT ILE ADAM (see BATHERS, ILE ADAM)

21. THE BATTERY, c. 1910

OOC; 21x32; l.l.: W. Glackens.

Depicts the Battery, New York City. In foreground, rows of benches with men and women in summer attire. Woman to extreme right holds parasol. Boy walks along path in front. In foreground, water with ferry boats. Bright white clouds against profound dark blue sky dominate scene. Below, clouds and water are mixture of maroon and murky blue. Bright green grass contrasts vigorously with sandy colored foreground and red brick aquarium, a fortress-like building, at right. Reproduced in The Art News, XL (September, 1941), 22. Also known as BATTERY PARK.

22. BATTERY PARK (see THE BATTERY)

23. BEACH, LA CIOTAT, 1930
OOC; 13x16; unsigned.

Beach scene at La Ciotat, France, painted during artist's summer sojourn there. White bath house at edge of water at left, middle ground. White and yellow umbrellas on light ochre colored beach near shore, left center, middle ground. Figures, attired in white summer costumes, and bathers, in dark blue swimming suits, seated beneath umbrellas. Some bathers swimming in water at right, foreground, and middle distance. Water is blue-green and violet. Sky is light blue.

24. BEACH, SAINT-JEAN-DE-LUZ, 1929

OOC; 24x32, l.r.: W. Glackens.

Beach scene with bathers, boats, and raft in water, with promontory in distance, extending from right outward. Crowded beach depicts men, women, and children, sunbathing, playing near shore, or bathing. Several people on raft, short distance from shore. Two boats nearby: one green and the other white, with diving towers, at top of which are French flags. Most people on beach are seated: some semi-reclining, while others are reclining altogether. In almost direct center, middle ground, man and woman stand, holding each other's waist; young woman dressed in white slacks and black sleeveless blouse; man in violet colored trunks. In foreground, left, Negro maid, attired in pink apparel and orange hat, watches over two young children. At extreme right, men and women, in orange, white, blue-violet, and black swimming and summer attire, are eating picnic lunch. Close to shore, umbrella of roseate hues shades two seated figures. Nearby, woman, in orange apparel, holds small umbrella over head as she sits close to rolling surf. Other figures are variously dressed, in blue, black, white, violet and yellow swimming and summer attire. Sky is light blue; water is blue-violet with touches of blue-green and ultramarine, here and there. Rolling surf is foamy white along shore's edge. Reproduced in Esquire, VII (May, 1937), 88. Awarded Jennie Sesnan Medal at the 131st Annual Exhibition of the Pennsylvania Academy of the Fine Arts, 1936. Notation: on back, top horizontal section of frame, label reading: "Cleveland Museum, 11th Annual Exhibition of Contemporary American Oil Painting, June-July, 1931."

25. BEACH AT ANNISQUAM, (No. 1), 1918

OOC; 25x30; l.r.: W. Glackens.

One of two canvases bearing this title, painted at Annisquam, Mass., on other side of Gloucester, Rockport, and Cape Ann. Numerous figures of bathers and others in summer apparel. Bathhouses near water's edge. Large trees beyond, and in distance, at extreme left, is reddish ochre house with white moldings. Pink roseate hotel at upper right. Ramp of violet and ochre extends to beach. Bathers and other figures dressed in white, yellow, blue, crimson, and violet attire. Water is blue-green; sky is light blue with roseate hues. Large mound-like rock near water's edge. Trees are green-blue with suggestions of yellow-green and violet. Bathhouses are white and ochre. Sandy shore is ochre, naples yellow, and sienna. Two figures, man in white suit and light yellow straw hat, and woman, dressed in white, with pink umbrella, descend ramp at right.

26. BEACH AT ANNISQUAM (No. 2), 1918

OOC; 44x29½; u.l.: W. Glackens.

Beach scene. In foreground, lively and colorful aspect of beach with bathers, nurses, and children. Water rises to beach and some persons are going into water while others are sunning on beach. Ramp, at right, extends from hotel down to beach; several persons are descending to beach. Bathhouses in middle ground. Cottages, houses, and trees in background. Reproduced in Arts and Decoration, XIV (December, 1920), 103.

27. BEACH AT BLUE POINT, c. 1915

OOC; 25x30; l.r.: W. Glackens.

Beach scene at Blue Point, Long Island, near Bellport. Bathers in water and on small boat in foreground. Other figures scattered along shore. Large weeping willow tree stands in background, center. Beach houses on either side. At right distance, stands tall hotel building, with U. S. flag on roof. Bathers attired in blue, violet, white, and other colored apparel. Water is greenish-blue. Sandy beach is light ochre and naples yellow. Shrubbery and trees are green and yellow-green. Houses are white, ochre, and light violet. Sky is light blue with suggestions of violet, here and there.

28. BEACH SCENE, ILE ADAM, 1926
 OOC; 13x16; unsigned.
 Beach scene at Ile Adam, on Oise River, short distance from Paris. Numerous figures seated beneath light yellow beach umbrellas; others standing along water's edge. On opposite shore stand white houses, with violet-crimson roofs. Dark green trees and shrubbery bank river's edge. Water is blue-green. Bathers and other figures attired in blue, white, roseate, pink, and yellow apparel. Sky is light blue. On back of upper horizontal section of frame: "K. 462"--Catalogue number of C. W. Kraushaar Galleries.

29. BEACH SCENE WITH BRIDGE, c. 1926
 OOC; 14-7/8x18; l.l.: W. G.
 Beach scene at Ile Adam. Bathers on beach at right and in middle distance, and some swimming in blue-green water. Two figures dressed in blue and white in boat rowing in middle distance. Beyond is wooden bridge and, in far distance, left and right, are dark green, blue-green, and violet colored trees. Light yellow beach umbrellas line shore's edge. Red-violet roof rises in far distance at right. Bathers attired in blue, white, and yellow swimming suits. Sky is light blue.

30. BEACH WITH YELLOW ISLAND (see FIGURES ON BEACH - YELLOW ISLAND)

31. BELLPORT BEACH, 1914
 OOC; 25x30; unsigned.
 Beach scene at Bellport, Long Island. White bathhouse, at right, middle ground. Two figures standing on porch. Figure, attired in dark blue, standing on pier, right center, middle ground. Two women dressed in white, walking on beach right, foreground. Unfinished.

32. BELLPORT REGATTA (see THE REGATTA)

33. BOAT LANDING AT GLOUCESTER, 1918
 OOC; 26x32; l.l.: W. Glackens.
 Beach scene at Gloucester, Mass. Boathouse on rocks with ramp descending to narrow pier which extends to right of picture. Woman, in bathing suit and red bathing cap, is walking up ramp towards bathhouse. Figure sitting in summer house on slope, shaded by green roof. Hotel at far distance, with U. S. flag waving above its roof. White sailboat

at extreme right in distance. In foreground, two small boats by pier. Small dog on bow of one of them. Figure, with red bathing cap, swimming nearby. Figures, in blue and violet-blue bathing suits, stand on pier. Water is green-blue. Pier is violet, with touches of lighter violet in light areas. Ramp is same in hue. Grass and other shrubbery are vivid green and yellow-green; shadows are bluish-green. Sky is light blue with suggestions of roseate and mauve hues, here and there.

34. BOWLERS, LA CIOTAT, 1930

OOC; 24x32; 1.1.: W. Glackens.

Figures in landscape arrangement, with house beyond, river and shrubbery in distance. Five figures in middle ground: some bowling, others observing game. One figure wears blue and white striped sweater and white cap. Other figures attired in white, violet-blue, and light blue apparel. Tall trees with vivid green leafage shade region sparsely. Yellow-white ground, green shrubbery in distance. Sky is light blue and touched, here and there, with violet and roseate hues.

35. BUEN RETIRO, MADRID, 1906

OOC; 25x32; 1.1.: W. Glackens; Coll., anonymous.

Scene of great public park in Madrid, painted during artist's Spanish sojourn, 1906. Crowds of women, children, and men in native costumes, in white, blue, roseate, violet, and black. Trees surround area while in center distance is fountain with water spurting. Trees are dark green and green-blue. Sky is light blue, with suggestions of grey-blue and violet. Reproduced in Juliana Force and American Art. Catalogue of an exhibition at the Whitney Museum of American Art, New York, N. Y., September 24-October 30, 1949, p. 10.

36. CAFÉ DE LA PAIX, c. 1906

OOC; 15x18 $\frac{1}{4}$; 1.r.: W. Glackens.

French café scene, painted as result of artist's sojourn in France, in 1906. Three women and a man seated at table, under rose-colored canopy, at left. Small hat on empty table at right. Potted plant beneath canopy. In distance, horse-drawn carriage. Three seated women are attired in long white and blue dresses. Man wears small straw hat and black suit, and leans forward on cane as he talks to friends. Background is blue-grey.

37. CAFÉ DES PECHEURS (No. 1), c. 1925
 OOC; 20x24; unsigned.
 French café scene, first of two canvases by same title, painted during artist's sojourn in France. Bright blue lattice in center middle ground; figures dressed in blue and white seated at tables before it and at right and left center. At left, stairway with orange rail and woman, dressed in white, descending it. White sailboat on river, at right, in distance. Sky is light blue and violet.
38. CAFÉ DES PECHEURS (No. 2), c. 1925
 OOC; 13x16; unsigned.
 Same as No. 1 in color, tonal intensity, and arrangement except for slight variations of attitudes of figures. Waitress dressed in white and yellow descending stairway at left. Black cat, at right, middle ground.
39. CAPE COD PIER, 1908
 OOC; 26x32; l.r.: W. Glackens.
 Painted at Cape Cod, Mass., during artist's summer sojourn there. Light ochre-orange cliffs ranged at left. Light ochre and yellow beach extending from foreground into distance at left. Pier, in center, middle ground, extends far into water. Two women, dressed in white, stand at end of pier. Sky is light blue. Water is blue and violet.
40. CAPE COD SHORE, 1913
 OOC; 26x32; l.l.: W. Glackens.
 Beach scene at Cape Cod, Mass., painted during artist's summer sojourn there. White beach house at extreme right, foreground, in front of which, facing observer, is young girl, in white summer dress, drying hair. Nearby, another girl is dressing. At right, center, middle ground, woman in dark blue bathing suit, in half-bent position, is spreading blanket on grass. At extreme left, middle ground is another white beach house with porch facing bay. Woman in blue bathing suit is hanging clothes on porch. Two bathers wade in shallow water, beyond. Two white sailboats near shore. Water is blue and violet. Sky is light blue with four white patches of clouds in uppermost area of canvas.

41. CAPTAIN'S PIER, undated
 OOC; 25x30; l.l.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Beach scene, with bathers, figures attired in summer apparel, and sailboat near pier. Sliding pond extends from pier into water. Figures, in bathing attire and in summer clothing, are on beach and along boardwalk, in foreground. Bathers attired in blue, white, and violet-blue swimming suits. Five figures: two men and three women, on boardwalk, attired in summer clothing, variously colored: white, dark blue, red, violet. Men wear straw hats. Sailboat, near pier, is light ochre in color; sails are white with violet-blue shadows. Water is greenish-blue with greenish-white caps. Sky is light blue. Branches of trees, in foreground, extending downward from upper portion of canvas, are dark green-blue in hue. Sandy beach is naples yellow and light ochre in color.
42. CENTRAL PARK, WINTER, c. 1905
 OOC; 25x30; l.r.: W. Glackens; Coll., Metropolitan Museum of Art, New York, N. Y.
 Snow scene in Central Park, New York City, with figures engaged in sleigh-riding, and others observing or sitting on benches. Bare trees, scattered about landscape, are silhouetted against hilly background. Trees are brown, umber, and black, with sparse indications of evergreen on branches. Men, women, and children in white, violet, and blue-violet apparel, with touches of red-orange, crimson, violet-red, and yellow indicated in scarves, hats, muffs, gloves, etc. Park benches extend from extreme left to right, in middle ground, and are indicated as violet and sienna notes of color. Snow is light blue, blue-white, grey, and naples yellow. Reproduced in Magazine of Art, XXXII (January, 1939), 11. Awarded Grand Prix at Paris Exposition, 1937.
43. CHATEAU THIERRY, 1906
 OOC; 24x32; l.l.: W. Glackens.
 Bathing and café scene at Chateau Thierry, on Marne River, northern France, painted during artist's sojourn there. Two figures crossing road in bathing attire are painter and his wife; man in red trunks at right, middle ground, near river's edge, about to plunge in water is "Alfy" H. Maurer, close friend. Small café, with roseate and crimson canopy with dark red stripes running vertically, is at extreme left in middle ground. French flag towers from mast of café.

River Marne flows from extreme right to left center in distance. Water is blue-grey with touches of mauve in distance. Trees, at left, middle ground, are blue-green. Shrubbery in foreground at left is yellow-green. Boardwalk is light ochre and Naples yellow, with suggestions of mauve and grey hues. Building, just beyond middle ground in center, is blue-grey in hue. Sky is light blue-grey. Figures attired in bathing and summer apparel of red-orange, crimson, violet, blue-black, and black. Wooden bridge leads from right foreground toward middle distance and is light sienna and ochre color. Reproduced in The Art Digest, XIII (December 15, 1938), 5.

44. CHEZ MOUQUIN, 1905

Oil; 48x39; 1.1.: W. Glackens, '05; Coll., The Art Institute Chicago, Chicago, Ill.

Café scene depicting artist's close friend, Jim B. Moore, and professional model, seated at table at Mouquin's Restaurant, popular during early decades of present century, located at Sixth Avenue and 28th Street, New York City. On table, covered with white cloth, are glass, with a white and a crimson-red rose, and several green and silver white bottles. Moore and woman are seated on umber-brown sofa-like seats with back toward mirrored wall. Each holds wine glass in hand. Woman is dressed in long, light blue dress with lace ornamentation on neck, bosom, and lower part of dress. Black patterns run vertically on sleeves, lower part of waist, and lower part of skirt. She wears large hat ornamented with black feathers; rings on fingers; gold brooch with large diamond on neckpiece. She has brown hair and blue eyes. Moore wears black coat, white shirt, stiff collar, and orange-red bow tie. He has sparse black hair, parted in middle, black moustache, ruddy complexion. Woman's coat, draped over chair in foreground, is grey in color, edged with black and white ornamentation. Background with mirrors reflects several other persons in café: a woman's head, wearing yellow hat with red flowers, and back of man's head and upper shoulders. Reproduced in The American Art News, IV (November 4, 1905), 15. Received honorable mention at 10th Annual International Exhibition of the Carnegie Institute, 1905. Awarded Bronze Medal at Panama-Pacific International Exposition, San Francisco, Cal., 1915.

45. CHILDREN, ROLLER SKATING, undated
 OOC: 18x24; unsigned.
 Children, dressed in blue and grey-white, roller-skating in park along path, at right center, middle ground. Woman, wearing brown coat, walks with dog, at left, foreground. Bare trees, with violet shadows, and grey and light sienna colored trunks and branches, here and there. Sky is light blue.
46. CIRCUS PARADE, c. 1895
 OOC; 23 $\frac{1}{2}$ x32; unsigned.
 Crowds of people watching circus parade, which consists of brown horses, driven by men dressed in dark blue and white, and light ochre-colored elephants, driven by men wearing grey-ochre costumes. Sky is grey-blue. Street is light, umber-grey.
47. COASTING, CENTRAL PARK, 1908
 OOC; 26x32; l.r.: W. Glackens; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Snow scene, Central Park, New York City, with figures. Children sleigh-riding down snowy hill, in middle ground, while observers, in foreground and middle ground, stand about. Bluish white snow is flecked with mauve and grey. Trees are umber-black and mauve grey; thicket in background is of same color. Figures are attired in black, grey, blue apparel, with suggestions of crimson and orange in hats, scarfs, muffs, gloves, etc. Reproduced in The Courier-Journal (Louisville, Kentucky), Section II, November 12, 1939, p. 4.
48. THE COUNTRY FAIR, undated
 OOC; 25-7/8x32; l.l.: W. Glackens; Coll., Brooklyn Museum, Brooklyn, N. Y.
 Country fair scene with people grouped about tents and performers on platforms. Tall buildings in background. Single tree towers at extreme left in background. Sky is grey-black and appears as if rain threatens. Woman, attired in long white dress, in middle ground, center, struggles to open umbrella. Two dancers perform on platform, at extreme right, before crowds of people. In right, center, middle ground, oval, peaked tent stands with many people beneath it. Tent is ornamented with green and red trimming along its edge. Tall building in background is white with violet-brown roof. Other buildings are grey and violet in hue. Figures are variously attired: women wear long skirts, large hats, in black, blue-violet, and white; men wear long coats and some wear black top hats.

49. CROWD AT THE SEASHORE, c. 1911

00C; 25x30; unsigned.

Beach scene with bathers and other figures, standing near sandy shore. Yellow tent stands at right, middle ground. White beach house, with flag, is immediately beyond. Women, attired in white summer clothing, sit and stand on light ochre-colored sandy beach. Three women wade in shallow water at right, center, middle distance, while others swim in far distance. Water is blue-green. Sky is light blue with suggestions of violet.

50. DESCENDING FROM THE BUS, c. 1930

00C; 25x30; 1.1.: W. Glackens.

Scene depicts Fifth Avenue bus at Washington Square, New York City, discharging passengers. In background is park and Memorial Arch, behind which extend red-brick houses of community. Bus is greenish-blue. Five passengers are descending: one, dressed in pink-roseate apparel; others, in blue, violet, blue-grey, and brown-crimson. Solitary man, attired in blue-black coat and black bowler hat, is seated on exposed upper deck of bus. Streets and portions of park are covered with white-blue snow. Memorial Arch, in left center distance, is violet, ochre, and grey white. Bare trees are violet, sienna, and ochre-grey in hue. Buildings in background have white-grey moldings which ornament the red-brick facings. Sky is grey-blue. Reproduced in The Art News, XLV (December, 1946), 35.

51. THE DRIVE, CENTRAL PARK, 1905

00C; 25-3/4x32; 1.r.: W. Glackens; Coll., Cleveland Museum of Art, Cleveland, O.

Scene in Central Park, New York City, with people promenading along park sidewalk and others seated on benches, while still others are depicted in carriages drawn by horses and driven by men in top hats and dark apparel. Victorias and surreys are of black and ochre-yellow; passengers therein attired in white, yellow, blue, and black. Surreys have yellow fringes along roofs. People walking along park sidewalk are variously dressed: men in black top hats, cut-away coats, and grey trousers; women in grey, blue, and white, with bluish-white and white umbrellas; children in white clothing and yellow straw hats with pink ribbons. Men, women, and children seated on park benches are similarly attired. Man, at right, center, wears black bowler hat, blue-black coat, and grey trousers and holds black cane in left hand; woman, nearby, wears violet

dress, trimmed with white color which shows overcoat, and black hat, and holds dark blue umbrella in right hand; young girl, near her, is dressed entirely in white, including shoes. At extreme left, in foreground, two women are seated with young boy. Latter wears yellow straw hat, white shirt, and blue-black trousers. Woman at extreme left wears blue dress and white collar and holds ochre-yellow umbrella above her. Woman near her wears light grey dress and white hat with floral ornaments. Trees in foreground and in middle ground are blue-green, with touches of yellow-green and terre-verte, here and there, and are silhouetted against lighter variations of these hues in background. Grass, in foreground, is blue-green, while sidewalk and street are painted grey-blue with notes of mauve and ochre, here and there. Reproduced in The Art News, XXXVIII (April 13, 1940), 16.

52. EARLY SPRING, WASHINGTON SQUARE, undated
OOC; 18x24; unsigned.

Scene in Washington Square Park, New York City, depicting paths with figures walking. White Memorial Arch in distance at extreme left; row of red houses in distance; and green and yellow-green trees, here and there. Two women seated on bench at right center, middle ground. Sky is blue-violet.

53. EAST RIVER PARK (see PARK ON THE RIVER)

54. FETE DU SUQUET, 1931

OOC; 25-3/4x32; l.r.: W. Glackens; Coll., Whitney Museum of American Art, New York, N. Y.

Painted by artist in Cannes, France, while sojourning at Villa des Oranges. Street scene, with dancers and other figures, depicted from high vantage point. Tall stone wall at right, trees inside. Four story, light ochre-colored building, at left, middle ground. Other buildings of various sizes in background. Figures of dancers attired predominantly in white and ochre-yellow. Stone wall at right, in shadow, is violet and sienna in hue. Street is light sienna and ochre. Buildings in far distance are sienna, violet, naples yellow, and white, with roofs of mauve-crimson and ochre. Trees are vivid green, blue-green, and yellow-green. Reproduced in The Art Digest, VII (January 15, 1933), 5.

55. FIGURES ON BEACH, undated

OOC; 20x24; l.r.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.

Beach scene with bathers. Many figures on beach and shore. Village in background. Some figures in bathing costume; others in summer attire. Beach umbrellas dot shore, here and there. Bathers wear blue, white, and green swimming suits. Figures in summer clothing wear white, blue, and yellow apparel. Sandy beach is light yellow, ochre, and light violet in hue. Here and there are patches of green. Houses in background are white-grey, ochre, and light mauve in color, while shadows are blue and mauve. Sky is blue, flecked with lighter variations of that hue and white.

56. FIGURES ON BEACH--YELLOW ISLAND, undated

OOC; 20x24; l.l.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.

Beach scene with island in background. Beach with figures in swimming suits and summer clothing. Some are attired in blue, green, and white bathing costumes. Women in summer attire are dressed in white. Water is blue and violet with solitary white sailboat in middle distance. In left background is small ochre-yellow island. Also known as BEACH WITH YELLOW ISLAND.

57. FLYING KITES, MONTMARTRE, 1906

OOC; 26x34-3/4; l.l.: W. Glackens; Coll., Museum of Fine Arts, Boston, Mass.

Painted as result of artist's sojourn in France. Children and adults flying kites on hilly foreground. Man leaning against lamp-post, in center middle ground. Buildings at bottom of hill. Background consists of sky with patches of clouds, here and there. Street is grey-violet in color; buildings are grey, ochre, and violet. Figures in various attire: in black, dark blue, and dull red, with occasional indications of white and light grey. Sky is light blue. Haze over buildings is blue-violet. Reproduced in Boston Museum Bulletin, XXXVI (June, 1938), 40, fig. 2.

58. FREYBURG FAIR, c. 1923
 OOC; 20x24; 1.r.: W. G.
 Depicts fair at Freyburg, Me., short distance from Conway, N. H. Men, women, and children, in foreground, at left, attired in white, blue, and yellow, observe two sideshow girls, dressed in white and red tights, performing on platform. Light ochre and sienna tents, in background. Sky is light blue and violet. Also known as FRYEBURG FAIR.
59. FROM UNDER THE WILLOWS, undated
 OOC; 22x30; 1.l.: W. Glackens.
 Beach scene with figures, sailboat, diving tower, and water-slide. In foreground, groups of figures seated under shade of large willow tree of green and green-yellow. One group of three persons, dressed in white, yellow, and blue summer attire, talking. Two figures, wearing blue and blue-violet bathing suits, lying on beach. Other figures strolling nearby. Sandy beach is light ochre. Water-slide and diving platform, in middle ground, right center. In background, white sailboat. Water is blue-violet. Sky is light blue. Reproduced in Arts and Decoration, XIV (December, 1920), 103.
60. FRUIT STAND, c. 1898
 OOC; 25 $\frac{1}{2}$ x32; 1.l.: W. Glackens.
 Fruit stand with two small American flags. Woman, in white, holding baby, stands in center, foreground. Two small girls, dressed in blue and white, stand, nearby.
61. FRYEBURG FAIR (see FREYBURG FAIR)
62. GARDENS OF THE ALHAMBRA, 1906
 OOC; 25-3/4x32; unsigned.
 Painted as result of artist's sojourn in Spain. Two gypsies, a man and woman, attired in blue and black, dance at right, middle ground. Spectators, variously dressed in blue, black, yellow and red, sit beneath large trees, at left, near tables. Musicians, seated at right, also under green trees, wear white and black costumes. Also known as GYPSIES DANCING IN THE GARDENS OF THE ALHAMBRA.

63. GOOD HARBOR BEACH, 1918

OOC; 21x30; l.r.: W. Glackens.

Painted near Gloucester, Mass., during artist's summer sojourn there. Beach, with curved shore line, extends from left foreground to distance at right. White and yellow beach umbrellas with figures seated beneath them. Figures attired in blue, violet, and white bathing and summer apparel. White and light ochre houses, immediately beyond, have green and blue roofs. Man, in dark blue suit, stands on edge of pier, at right, middle distance. Man swims at right, foreground. Water is blue-green and blue. Sky is light blue and violet.

64. GRACIE SQUARE, undated

OOC; 18x24; l.r.: W. G.

Park scene in New York City, with figures in foreground and in middle distance and with ferryboat in far distance. Arched bridge is immediately beyond. Two young girls, one dressed in white coat, the other in crimson-red coat, dance, at left center, foreground, along park path. Two girls, wearing blue and ochre-yellow coats, walk down path. Man, dressed in dark blue, walks up path. Two tall green trees, at extreme left; two other trees, at right center, middle ground. Trees are silhouetted against blue sky and blue-violet water. Ferryboat, in distance, is white.

65. THE GREEN CAR, 1912

OOC; 24x32; l.r.: W. Glackens; Coll., Metropolitan Museum of Art, New York, N. Y.

Winter scene in Washington Square Park, New York City. Snow-covered park grounds; bare trees; trolley making turn; woman with raised arm signaling it. Woman, at left center, standing under tree, is dressed in long, blue-mauve coat and skirt, with blue-black hat ornamented with plumes, and with blue-violet muff. Trolley is silhouetted against white-blue snow and red brick buildings of background. Trolley car is green in color, with violet and blue shadows. Trees are sienna and ochre with bluish and violet shadows. Sky is light blue with suggestions of white clouds, here and there. Reproduced in American Magazine of Art, XXVIII (March, 1935), 166.

66. GYPSIES DANCING IN THE GARDENS OF THE ALHAMBRA (see GARDENS OF THE ALHAMBRA)
67. HAMMERSTEIN'S ROOF GARDEN, c. 1901
 OOC; 30x25; u.l.: W. Glackens; Coll., Whitney Museum of American Art, New York, N. Y.
 Depicts young woman, in blue costume, performing on tightrope with grey-yellow parasol, before crowded Hammerstein's Roof Garden, in New York City. Five women and men seated at tables, in foreground, observing entertainment. Other people in balcony and seated on opposite side of platform. Color is almost monochromatic with grey-yellow and ochre predominating. Three women, in foreground, are attired in white and light ochre, long-sleeved, high-necked costumes, and small hats with flowers and feather ornaments. Man, at left, center, foreground, is attired in black suit and white shirt. Platform, on which performer is entertaining, is grey-ochre in hue. Reproduced in The Art News, XLII (January 1-15, 1944), 25.
68. THE HEADLANDS, ROCKPORT, 1936-1938
 OOC; 24x32; l.l.: W. Glackens.
 Beach scene painted at Rockport, Mass., during artist's summer sojourn there. White house on grey-violet rocks, at left, middle ground. Flagpole in front of house. Figures, attired in dark blue and violet-blue bathing suits and white and yellow summer clothing, in foreground. Small white dog at right, foreground. White sailboats in bay, at right, center, middle ground. Water is blue-violet. Sky is blue.
69. HOME IN NEW HAMPSHIRE, 1919
 OOC; 22x32; unsigned.
 Glackens family depicted with dog, outside family home, at Conway, N. H. House, at extreme left, in background. Covered wall, at extreme right, also in background. Trees and shrubbery, in middle ground and in distance. Sky is light blue with touches of mauve and suggestions of white clouds, at upper left and upper center. Trees are vivid green and greenish-blue. Shrubby is yellow-green and greenish-blue. House is orange-colored. Figures attired in white, yellow, and orange-red.

70. THE INLET, 1909

OOC; 18x25; unsigned.

Painted during artist's summer sojourn at Wickford, R. I. Blue boathouse at left, middle ground. Two figures, dressed in white, in water, at right center, also middle ground. Green hillside in distance at left. Shore is light blue and violet. Water is blue and violet.

71. ITALIAN PARADE, c. 1912

OOC; 25 $\frac{1}{2}$ x31-3/4; l.l.: W. Glackens.

Italian parade in Washington Square, New York City, commemorating Columbus Day, with crowds of spectators observing proceedings. U. S. and Italian flags carried by paraders who wear red, white, and green sashes across chests. Memorial Arch towers at left, center, background. Paraders march through Arch. Trees and grass, in foreground, are green and yellow-green. Memorial Arch is white, ochre, naples yellow, and mauve. Sky is light blue and mauve. In distance, red brick houses with white moldings.

72. JETTIES, BELLPORT, c. 1916

OOC; 25x30; l.l.: W. Glackens; coll., Albright Art Gallery, Buffalo Fine Arts Academy, Buffalo, N. Y.

Beach scene with figures and boats, at Bellport, Long Island, off Great South Bay. Jetties extend out into water, for short distance, in middle ground. Two young women, in summer clothing, stand near shore; one with fishing net suspended at end of long pole; other merely faces water. Latter is dressed entirely in white, with long hair extending down back. Woman, with fishing net, wears blue dress with white collar and orange-mauve straw hat. Several figures in blue bathing attire. Two figures, in white, near pier's edge, in boat. Water is blue-violet. Sky is same color, but lighter in tone. Jetties are mauve, sienna, and ochre in color. Reproduced in The Washington Post (Washington, D. C.), January 28, 1940, p. 6.

73. THE LITTLE PAVILLION, undated

OOC; 13x16; l.r.: W. G.

White pavillion, at right, middle ground, with people, dressed in blue and yellow, dancing therein. Large tree, at left of pavillion. White rowboat on river, at left, in distance. Foreground consists of light ochre path, leading to pavillion. Green grass on both sides of path. Sky is light blue and violet.

74. LOW TIDE AT ANNISQUAM, 1918
 OOC; 22x32; 1.1.: W. Glackens.
 Painted near Wickford, R. I., near Narragansett Bay, during artist's summer sojourn there. Grey-violet rocks, at left and right, middle ground. White lighthouse, at end of blue-violet and green promontory, at left, in distance. Water is blue and blue-violet. Sky is lighter variation of same hues.
75. LUXEMBOURG GARDENS, c. 1895
 OOC; 25½x31-3/4; unsigned.
 First of three versions of Luxembourg Gardens painted by artist. Depicts segment of gardens of celebrated park grounds of Luxembourg Palace, on south side of Paris. Large fountain, at right, with water spurting into oval receptacle. Children playing, nearby. Nursemaids, dressed in white, at left, center: one with baby carriage; other holding baby in arms. Little girl, at right, playing with hoop. Children, with sailboats, play near fountain. On back, label, on upper horizontal part of frame, reads: "Au jardin du Luxembourg for exhibition at the Art Ins. of Chicago." Label refers to Ninth Annual Exhibition of Oil Paintings and Sculpture by American Artists at the Art Institute, Chicago, Ill., October 20-December 6, 1896, in which show canvas was an entry. Also known as AU JARDIN DU LUXEMBOURG.
76. LUXEMBOURG GARDENS, c. 1906
 OOC; 23½x32; 1.1.: W. Glackens; Coll., Corcoran Gallery of Art, Washington, D. C.
 Women and children and number of men in park grounds, some seated, others standing, beneath tall trees with leaf-laden boughs. Some children playing. In background, tall, black iron picket fence surrounds palace building. Figures attired in blue, mauve, white, black, and sienna; a few women and children wear roseate-crimson. Ground is light ochre and sienna. Tree trunks are umber-black; branches have green, green-blue, and yellow-green foliage. Ivy, entwined about iron picket fence, is blue-green and yellow-green. Palace building facing park grounds is ochre and sienna, with white ledges. Reproduced in The Arts, III (April, 1923), 250.

77. LUXEMBOURG GARDENS, c. 1906
 OOC; 26x32; l.r.: W. G.; Coll., Wichita Art Museum, University of Wichita, Wichita, Kan.
 Somewhat similar in treatment, color, and arrangement as Corcoran Gallery canvas, except that it does not depict as much of park grounds as latter. Label, on back, upper horizontal stretcher, reads: "W. Glackens. In the Luxembourg Gardens. 26x32. c. 1906." Reproduced in The Art News, XLVIII (January, 1949), 47.
78. MARCH DAY, WASHINGTON SQUARE, 1912
 OOC; 25x30; l.l.: W. Glackens; Coll., Encyclopaedia Britannica, Chicago, Ill.
 Scene in Washington Square with figures walking in foreground, in distance, and Fifth Avenue bus passing through Memorial Arch, in far background. Pavement and streets are wet. Walking figures carry umbrellas. Green patches of grass and sienna-violet earth occupy middle area of arrangement. Black-violet railing extends along middle distance. Figures attired in dark blue, ochre, sienna, and crimson apparel. Woman, carrying baby, at extreme right foreground, wears bright yellow shawl and light blue dress. Buildings in background are roseate-red with white moldings and green shutters. Memorial Arch is white and naples yellow. Reproduced in The Art Digest, XIX (April 1, 1945), 23.
79. THE MAY POLE, CENTRAL PARK, c. 1905
 OOC; 24½x29½; unsigned; Coll., Mr. and Mrs. Charles FitzGerald, Sidmouth, England.
 May Day in Central Park, New York City. Numerous children and adults, beneath trees, with May pole. Small boy, in blue striped trousers and blue coat, plays drum. Other boys climb wide-branched tree. Some children seated on grass with adults. Others stand about, while some children are running after one another. May pole is white, with ornaments of red, white, and blue. Trees and shrubbery are green and green-blue, with notes of yellow-green, here and there. Branches and tree trunk are umber-brown. Figures attired in costumes of white, roseate, yellow, blue, red, and ochre-yellow.
80. MUSIC HALL TURN (see VAUDEVILLE TURN)

81. OUTDOOR RESTAURANT, ST. CLOUD, undated
 OOC; 26x32; unsigned; Coll., Barnes Foundation, Merion, Pa.
 Outdoor café scene, at St. Cloud, short distance from Paris. Men and women seated at tables beneath trees, with buildings at extreme left. Lake in distance, with white sailboats. Man, in native costume, plays guitar, while male singer, nearby, also entertains. Army officer and young woman at door of restaurant, at extreme left; behind them is man with top hat. Diners dressed in summer attire: in white, blue, crimson-violet, ochre-yellow, and roseate. Trees are vivid green and blue-green, with notes of yellow-green and violet, here and there. Trees and shrubbery, in distant background, are blue-green and blue. Water of lake reflects shrubbery and trees and is of similar color. Sky is light blue. Building, at left, is light ochre.
82. THE OUTDOOR THEATRE, PARIS, c. 1895
 OOC; 25½x32; unsigned.
 Theatre scene painted as result of artist's sojourn in France. Dancing girls on stage before crowds of men and women. Spectators in foreground. Dancers attired in white. Spectators dressed in black, umber-grey, and blue, with indications of light ochre and white clothing, here and there.
83. OUTSIDE THE GUTTENBERG RACETRACK, 1897
 OOC; 25½x32; l.r.: W. Glackens.
 Outside view of Guttenberg Race Track, Guttenberg, N. J. Small carnival in middle ground. Grandstand of race track, immediately beyond. Stout man driving horse-drawn carriage, extreme left, foreground. Telegraph poles and trolley car along avenue, at left. Carnival tents are grey-ochre. Tent, at extreme left, is white and has sign advertising "Clam Chowder." Merry-go-round in center tent. People seated atop grandstand silhouetted against sky. Street in foreground is light grey-umber. Avenue is grey-blue. Sky is light blue and grey.
84. PALISADES PARK, c. 1931
 OOC; 15x21½; unsigned.
 Outdoor swimming pool at Palisades Park, N. J., with bathers. Large tree, at left, foreground. Building, with sloping roof, at right of tree. Bathers swimming in pool in left, middle ground. Figures, in swimming suits and others in summer costumes, seated and standing on sandy beach, right,

middle ground. Tree is green and yellow-green. Building is orange. Bathers attired in blue. Other figures dressed in white, yellow, red, and blue. Sky is light blue and violet.

85. PARADE, WASHINGTON SQUARE, 1912

OOC; 26x31; l.r.: W. Glackens; Coll., Whitney Museum of American Art, New York, N. Y.

Italian-American parade in Washington Square Park, New York City, commemorating Columbus Day. Crowds of men, women, and children along sidewalk in middle ground, and at right, center, in distance. Paraders, in immediate foreground. Large tree, at right, center, middle ground. Shimmering sunlight, here and there, in foreground. Figures of crowd variously attired: in blue, violet, grey-blue, ochre-yellow, white, crimson, and orange. Paraders wear blue, violet-blue, and white clothing, and have red, white, and green sashes over chests. Tree, in middle ground, is dark green and blue-green. Trees and shrubbery, in distance, are ochre-green. Sky is light blue and violet. Reproduced in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), p. 44.

86. PARK ON THE RIVER, 1905

OOC; 25x31-3/4; l.l.: W. Glackens, Coll., Brooklyn Museum, New York, N. Y.

Park scene near river with figures, park benches, and trees, in foreground. Boats on river, in middle distance. Factories, at far left, on opposite side of river. Figures seated on benches; others standing and walking. Man attired in black coat, grey trousers, and yellow straw hat, walking, at extreme right. Girl in white dress and black stockings, walking with small child attired in white costume, at left center. Woman dressed in white blouse, black skirt, and ochre-yellow straw hat, seated on bench, at extreme left, with baby carriage, nearby. Two women dressed in white, walking down path, at left. Grey-violet factories have white billows of smoke coming out of blue-grey smokestacks. River-craft are sienna, ochre-grey, red-brown, and violet blue. Water is grey-blue. Sky is lighter variation of water. Reproduced in The New York Times, December 28, 1941, Section IX, p. 9. Also known as EAST RIVER PARK.

87. PAVILLION AT GLOUCESTER, 1918

OOC; 12 $\frac{1}{4}$ x15 $\frac{1}{2}$; l.r.: W. G.

Painted at Gloucester, Mass., during artist's summer sojourn there. Beach scene with bathers. White pavillion, at left, middle ground, near boardwalk. Sandy beach at right with bathers and other figures in summer costume. Several figures, in water swimming. Boardwalk is light ochre. Sandy beach is light yellow and light sienna. Bathers attired in dark blue swimming suits. Other figures dressed in white and yellow. Water is blue-violet. Sky is light blue.

88. PAVILLION AT ILE ADAM (see BATHERS, ILE ADAM)

89. THE PICNIC ISLAND (No. 1), undated

OOC; 12x16; unsigned.

Mountain-lake scene with figures. Woman and small boy beneath tree, left center, foreground. Lake in middle distance. Mountains in background. Woman, attired in white and yellow, is seated. Boy dressed in blue, nearby. Patches of green grass, in immediate foreground. Lake is light blue and violet. Mountains are blue-violet. Sky is lighter variation of color of lake.

90. THE PICNIC ISLAND (No. 2), undated

OOC; 12x16; unsigned.

Similar in color, tonality, and arrangement as No. 1.

91. PIER AT BLUE POINT, c. 1915

OOC; 25-7/8x32; l.l.: W. Glackens; Coll., Columbus Gallery of Fine Arts, Columbus, O.

Beach scene at Blue Point, Long Island, a short distance from Bellport, painted during artist's summer sojourn there. People in bathing and summer attire on sandy beach, and pier. Others bathing. Pier at extreme left has water-slide in center, facing right. Women standing on pier wear white and rose-colored summer apparel. Bathers, on light ochre sandy beach, wear blue swimming suits. Water-slide is ochre and sienna in color. Water is intense blue and violet. Houses in background are white with yellow-green roofs. Sky is light blue.

92. LA PLAGE, ILE ADAM, 1926

OOC; 25x32; unsigned.

Beach scene at Ile Adam, France, painted during artist's summer sojourn there. White bathing pavillion, upper right, in distance. Row of white beach umbrellas along water's edge, in middle ground. Bathers standing on pier, in foreground, wear blue swimming suits. Water is blue-green. Sky is light blue and violet.

93. THE RACE TRACK, 1908

OOC; 26x32; l.r.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.

Race track scene with grandstand, crowds, and horses. Horses ridden by jockeys, in foreground. Horses racing on track, at right center, middle ground. Grandstand, at left, extends from middle ground into distance. People in grandstand indicated in blue, sienna, light ochre, and violet colors. Horses, in foreground, are brown-crimson. Turf is light ochre and yellow. Sky is light blue and violet.

94. THE RAFT, 1913

OOC; 25x30; l.r.: W. Glackens.

Bathing scene at Bellport, Long Island, painted during artist's summer sojourn there. Raft with bathers, at left center, foreground. Small pier, at right, middle area. Sailboats in distance. Bathers attired in dark blue, violet, and yellow swimming suits. Bather coming down sliding pond into water. Several figures swimming, in immediate foreground. Four figures on pier: three in violet-blue bathing suits; one in white summer dress. Sailboats are white. Water is blue, flecked with greenish-white. Sky is light blue and grey-yellow.

95. THE REGATTA, 1913

OOC; 25x30; l.r.: W. Glackens.

Boating scene at Bellport, Long Island, painted during artist's summer sojourn there. Sailboats, row boat, motor launch, and dinghy floating on water. Occupants of boats attired in grey-white and yellow. Sailboats are white with blue shadows; masts are sienna and ochre in color. Other watercraft are ochre and light sienna. Water is blue-green and ultramarine. Sky is light blue and violet. Also known as BELLPORT REGATTA.

96. RESTAURANT DU PONT, 1926
 OOC; 20x29; unsigned.
 Outdoor café with figures at right middle ground. Bridge at left, also in middle ground, extends to center. Man fishing below bridge. Two white houses amidst green-blue trees, at far left, in distance. Café building is ochre, light sienna, and yellow. Canopy is light yellow, with patterns of crimson-violet running vertically in front. Bridge is grey-ochre. Street is light ochre. Immediate foreground is dark ochre and sienna. Sky is light blue.
97. ROLLER SKATING RINK, 1905
 OOC; 26x32; l.l.: W. Glackens.
 Indoor roller skating rink with skaters and spectators. Skaters in rink in middle ground. Spectators seated and standing in foreground and in distance. Women attired in long dresses and large plumed hats of blue, yellow, violet-grey, white, and sienna. Men dressed in variations of these hues. Rink is grey and violet in hue. Foreground is blue-grey in shadow. Background is of similar color, but subdued in tone. Reproduced in Oliver W. Larkin, Art and Life in America (New York: Rinehart and Company, Inc., 1949), p. 332.
98. SAN SEBASTIAN, 1929
 OOC; 13x16; unsigned.
 Beach scene at San Sebastian, Spain, near French border, painted during artist's summer sojourn there. Sandy beach with bathers and figures in summer attire. Several bathers wading at right, middle area. In far distance, at right, rising grey-blue cliffs. Bathers dressed in blue. Other figures attired in white. Sandy beach is light ochre and yellow. Water is blue-violet. Sky is light blue.
99. THE SHOPPERS, 1907
 OOC; 60x60; l.r.: W. Glackens.
 Scene in clothing shop with five figures of women; one a clerk and other four, shoppers. One of latter is seated at left in foreground. Shoppers include: Mrs. William J. Glackens, standing in center, examining dress; Mrs. Everett Shinn (first wife of the painter), at extreme right; and Mrs. Lillian E. Travis, at extreme left, foreground. Two other figures are models who posed for artist. Mrs. Glackens attired in short, brown fur coat; dark brown dress, with lace collar; white hat with umber-brown piping and tan-orange plumes; white

gloves; and black handbag in left hand. Mrs. Travis wears dark blue dress, with white lace collar, and black hat, with dark blue plumes. Chair on which Mrs. Travis is sitting has brown, grey, and white coat draped over back. Mrs. Shinn attired in ochre-colored coat, with grey fur collar, and black hat with white plume and red rose. Figure beside Mrs. Shinn wears black coat and black hat, with black veil over face. Clerk behind counter wears white blouse. At right, center, background are dresses and draperies suspended from racks near wall; these are violet, blue, violet-blue, orange-grey, and blue-grey. Rest of background consists of shelves with drawer compartments of blue-grey. Reproduced in One Hundred and Fiftieth Anniversary Exhibition. Catalogue of the One Hundred and Fiftieth Anniversary Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., January 15-March 13, 1955, p. 127.

100. SKATERS, CENTRAL PARK, c. 1912

OOC; 17x30; unsigned.

Skating scene in Central Park, New York City. Men and women skating in middle ground on icy pond. Woman, at left, who has fallen, is being lifted by a man. Trees in background are silhouetted against white-blue snow. Figures dressed in blue, blue-violet, ochre-yellow, and orange-red costumes. Sky is light blue and violet.

101. SKATING, CENTRAL PARK, c. 1915

OOC; 25x30; l.r.: W. Glackens.

Skating scene in Central Park, New York City. Skaters in middle ground. Observers seated and standing in foreground. Hillock in background with evergreen trees. Skaters and observers in various costumes: in blue, white, orange-red, blue-green, yellow, and black. Icy pond is blue-white. Hillock is ochre, sienna, and violet. Trees are dark green-blue. Reproduced in Harper's Weekly, LVII (February 15, 1913), 14.

102. SLEDDING, CENTRAL PARK, 1912

OOC; 24x32; l.r.: W. Glackens.

Sledding scene in Central Park, New York City, with children. Boys and girls with sleighs on snow-covered hilly banks amidst trees. Boy in Scotch Highlander's costume, right, center, foreground, is artist's son. Children dressed in blue, orange-red, grey-violet, and ochre. Snow is blue-white. Trunks and branches of trees are sienna, ochre, grey, and violet in color.

103. THE SODA FOUNTAIN, 1935
 OOC; 48x36; l.r.: W. Glackens; Coll.,
 Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.
 Soda fountain scene with young soda clerk and
 two young women. Clerk behind fountain, preparing
 sundae, is artist's son. Both women seated at
 counter. Woman at left has back to observer.
 Woman, at right, in three-quarters view, facing
 left, is wiping mouth with napkin. Shelves in
 background have soda bottles, and flowers in vase,
 fruit in punch bowl. Large coffee urn, near cash
 register, directly behind clerk. Clerk dressed
 in white coat, orange necktie, has dark brown hair.
 Woman at left wears light crimson dress, and white
 gloves. Woman, at right, dressed in yellow attire,
 also wears white gloves. Soda bottles are green.
 Fruit, in green bowl, is green, yellow and orange
 in color. Awarded Norman Wait Harris Bronze Medal
 and Prize of \$300 at Forty-seventh Annual Exhibition
 of American Painting and Sculpture, Art Institute,
 Chicago, 1936. Reproduced in The Art News, XXXV
 (October 31, 1936), 21.
104. STUDY FOR BAL MARTINIQUE, 1928
 OOC; 19½x24; unsigned.
 Used as preliminary study for BAL MARTINIQUE.
 Similar in color, tonality, and arrangement as
 finished picture, except for variations in figural
 attitudes.
105. STUDY FOR BEACH, SAINT-JEAN-DE-LUZ, 1929
 OOC; 13x16; unsigned.
 Used as preliminary study for BEACH, SAINT-
 JEAN-DE-LUZ. Similar to finished picture except
 for variations in figural attitudes, slight changes
 in color, and absence of one of floats in water.
106. STUDY FOR BOWLERS, LA CIOTAT, 1930
 OOC; 23-3/8x32-1/8; unsigned.
 Used as preliminary study for BOWLERS, LA
 CIOTAT. Similar in color, tonality, and arrangement,
 as finished picture, except for variations in
 figural attitudes.
107. STUDY FOR THE SODA FOUNTAIN (No. 1), 1935
 OOC; 14x11½; unsigned.
 Used as preliminary study for THE SODA FOUNTAIN.
 Similar in color, tonality, and arrangement as
 finished picture.

108. STUDY FOR THE SODA FOUNTAIN (No. 2), 1935
 OOC; 15x12; l.r.: W. G.
 Used as preliminary study for THE SODA FOUNTAIN.
 Similar in color, tonality, and arrangement as
 finished picture.
109. STUDY FOR THE SODA FOUNTAIN (No. 3), 1935
 OOC; 16x13; unsigned.
 Used as preliminary study for THE SODA FOUNTAIN.
 Similar in color, tonality, and arrangement as
 finished picture.
110. SUMMER, c. 1914
 OOC; 26x32; l.l.: W. Glackens.
 Beach scene at Bellport, Long Island, painted
 during artist's summer sojourn there. Beach houses
 near shore. Two wooden piers in middle area. Small
 promontory, in far distance. Sailboat, at right,
 middle area. Another sailboat, at far right, in
 distance. House, at left, foreground, with two
 women: one dressed in blue, seated on porch, the
 other, in white, standing, arranging her hair.
 Woman and young boy bathing in center, foreground.
 Other bathers, in middle distance, some coming out
 of water. Sandy beach is light ochre. Houses are
 white. Bathers attired in blue. Water is blue-
 green. Sky is light blue with white cumulous
 clouds in upper area. Reproduced in Apollo, XXIX
 (February, 1939), 92.
111. SUMMER DAY, 1913
 OOC; 26x33; l.l.: W. Glackens.
 Beach scene at Bellport, Long Island, painted
 during artist's summer sojourn there. Pavillion,
 at left, middle ground. Boardwalk extends from
 left to right, in front of pavillion. Sandy
 beach in foreground. Three women dressed in summer
 attire seated on beach, at left center. Part of
 water seen in immediate foreground. Pavillion
 is vivid yellow. Trees, nearby, are green and
 yellow-green. Sandy beach is light ochre. Water
 is blue-violet. Sky is light blue.

112. THE SWING, 1913
 OOC; 26x32; unsigned.
 Scene with figures at Bellport, Long Island, painted during artist's summer sojourn there. Three women seated beneath tree at left, middle ground. Young girl seated on swing suspended from tree. Trees and shrubbery in background. Women dressed in white and blue. Girl attired in white. Large tree, in foreground, is green and yellow-green. Trees and shrubbery, in distance, are ochre green, blue-green, and dark green. Sky is light blue.
113. THE TENNIS COURT, WICKFORD, 1909
 OOC; 24x32; 1.1.: W. Glackens.
 Scene with tennis court and figures at Wickford, R. I., painted during artist's summer sojourn there. Tennis court in middle ground, with four figures playing. Grassy lawn in foreground. Large white house beyond tennis court. Trees and shrubbery, at right of house. Figures dressed in white and blue. Tennis court is light ochre with blue-violet shadows. Trees and shrubbery are green and ochre-green. Sky is light blue.
114. TREADING CLAMS, WICKFORD, 1909
 OOC; 25x30; unsigned.
 Beach scene at Wickford, R. I., painted during artist's summer sojourn there. Two figures treading clams in shallow water, at left center, middle area. Lighthouse at end of promontory, at right, far distance. Figures dressed in white. Sandy beach is light ochre. Water is blue and violet. Sky is light blue and violet.
115. TUGBOAT WITH LIGHTER, 1904
 OOC; 25x29-3/4; unsigned; Coll., Charles T. Henry, New York, N. Y.
 River scene with boats, pier, and figures. Pier with figures at left, middle distance. Alongside is paddle steamer bearing name of "Sloan." Tugboat, at right, foreground. Other river-craft to left of tugboat. Paddle steamer is white. Pier is grey-umber. Figures are dark blue. Tugboat is ochre-brown. Other boats are blue-green, grey-umber. Water is grey-green, blue, and ochre-grey.

116. TWO BOYS WITH SLED, undated
 OOC; 12x16; unsigned.
 Scene in Washington Square Park, New York City, with figures. Figures seated on benches in distance. Other figures walking along paths. Two boys, with red sleigh, standing, at left, middle ground, are dressed in blue. Other figures dressed in grey-violet, blue, sienna, and grey-green. White-blue snow, here and there. Bare trees are silhouetted against ochre-red background of buildings. Sky is blue and violet.
117. VACATION HOME, 1911
 OOC; 26x32; l.r.: W. Glackens.
 Beach scene at Bellport, Long Island, painted during artist's summer sojourn there. Bandstand and beach houses in background. Sandy beach, in middle distance. Water, in foreground. Bathers, in blue, and figures in white summer costume seated or standing on beach. Other figures wading or swimming. Bandstand is white with violet-crimson roof. Other houses are white with roseate roofs. Sandy beach is light ochre. Water is blue-green. Sky is light blue.
118. VAUDEVILLE TURN, undated
 OOC; 32x48; unsigned.
 Theatre scene with chorus girls performing on stage. Scenic curtain in background. Portion of crimson-red curtain at top of picture. Girl in blue tights and large purple-blue hat, dancing, left, center. Other figures ranged in back of her wear light blue and orange costumes. Also known as MUSIC HALL TURN.
119. WASHINGTON SQUARE, undated
 OOC; 18x24; l.r.: W. Glackens; Coll., Mr. and Mrs. Sidney Levyne, Pikesville, Md.
 Scene in Washington Square Park, New York City, with figures. Figures walking along paths in middle ground and, left center, in distance. Trees and shrubbery, here and there. Grassy patches in immediate foreground. Woman, in red-crimson dress, stands, left, center, middle ground, near large yellow-green tree. Other figures dressed in yellow, white, and blue-violet. Trees and shrubbery, in middle ground, are green and ochre-green. Shrubby in distance is blue-green.

120. WASHINGTON SQUARE, SOUTH, undated

OOC; 26x32; unsigned.

Winter scene in Washington Square Park, New York City, with figures. Figures walking through park's paths, in middle ground and in distance. Woman, dressed in blue, standing by railing, with child in white. Bare trees are silhouetted against row of red houses in background. Sky is light blue and violet.

121. WICKFORD, LOW TIDE, 1909

OOC; 25x30; unsigned.

Beach scene with figures at Wickford, R. I., painted during artist's summer sojourn there. Sandy beach, in immediate foreground, with figures in bathing attire and summer clothing. White row-boat, left center, near shore's edge, has three occupants. Nearby, figures wading. Large jagged rock, right center, middle area. Canoe, with occupant paddling, to right of rock. Two figures, swimming, left of rock. In far distance, at left, white sailboat, and dark blue tugboat. Bathers dressed in blue. Other figures attired in white and yellow. Water is blue, violet, and green. Sky is light blue and violet.

122. WICKFORD BEACH, 1909

OOC; 25x30; l.l.: W. Glackens.

Beach scene with figures at Wickford, R. I., painted during artist's summer sojourn there. Circular bay at left. Sandy beach, at right, with figures in bathing and summer attire. Several people wading near shore, at right, middle ground. Sandy beach is light ochre and sienna. Bathers wear blue attire; other figures dressed in white, yellow, and red. Water is blue-violet. Sky is light blue.

123. WICKFORD HARBOR, RHODE ISLAND, 1909

OOC; 24x32; l.r.: W. Glackens; Coll., Mrs. Margaret Breyer, Haverford, Pa.

Beach scene with figures at Wickford, R. I., painted during artist's summer sojourn there. Figures on sandy beach in immediate foreground. Bathers wading at left. Others swimming, right, middle distance, near large jagged rock. White sailboats, right center, distance. Bathers attired in blue. Other figures dressed in white, and yellow. Sandy beach is light ochre and yellow. Water is blue and violet. Sky is light blue. Also known as ANNISQUAM BEACH.

124. WINTER THAW, WASHINGTON SQUARE, undated
 OOC; 18x22; unsigned; Coll., State College of Washington, Pullman, Wash.
 Winter scene in Washington Square Park, New York City, with figures. Figures walking in slushy snow along paths. Bare trees, here and there. In background, tall buildings. Figures attired in blue, violet-grey, ochre, and grey-blue, with indications of red and yellow apparel, here and there. Trees are violet, light sienna, and grey. Snow, in middle ground, is white-blue. Buildings are grey-ochre, crimson-violet, and light sienna.
125. YELLOW BATH-HOUSE AND SAILBOATS, 1916
 OOC; 18x24; 1.1.: W. Glackens; Coll., Mr. and Mrs. Sidney Levyne, Pikesville, Md.
 Beach scene with figures at Bellport, Long Island, painted during artist's summer sojourn there. Large bathhouse, left, middle ground. Two women, in summer apparel, seated on porch. People bathing, near shore, right, middle area. Two white sailboats, right center, in distance. Bathhouse is yellow. Figures on porch wear blue-violet dresses. Sandy beach is light ochre. Bathers attired in blue. Other figures have white and yellow apparel. Water is blue and violet. Sky is light blue.
126. THE YELLOW CAR, c. 1912
 OOC; 25x30; unsigned; Coll., Robert Graham, New York, N. Y.
 Similar in color, tonality, and arrangement to THE GREEN CAR. Differs only slightly in compositional arrangement and in color of trolley. Scene depicts larger view of Washington Square Park, trolley, and figures. Trolley is yellow and ochre.

DRAWINGS

1. THE APPLE-SELLER, undated
 Pencil drawing on white paper; 9-3/4x8; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Very stout woman, with large brimmed hat, and apron over dress, stands next to chair with basket of apples. Holds apple in left hand. Executed in line with almost no shading. Reproduced in Charles E. Slatkin and Regina Schoolman (ed.), A Treasury of American Drawing (New York: Oxford University Press, 1947), Plate 108.

2. BOXING, undated

Black pen-and-ink drawing on white cardboard; 7x8-3/4; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Boxing match in ring. Fighter, at right, is already on floor of ring; other, stands at left corner of ring. Crowd in background cheering, some waving hats and hands. Line drawing.

3. CAFÉ, undated

Black wash drawing heightened with Chinese white on white cardboard; 10x12; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Café scene. Table, in center, foreground, empty. Figures, conversing and eating, at table, at right, center, middle ground. Waiter standing and serving, nearby.

4. Café du Dome, 1930

Pencil drawing on white paper; 5-1/8x6-1/4; l.r.: W. Glackens.

Café scene. Three women seated around table drinking. One is smoking. Variousy dressed: one wears sweater and skirt; another wears blouse and deep crown hat; third attired in similar costume but hatless. Drawn in strong line, with little shading. Reproduced in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), p. 56.

5. ESSEX STREET, N. Y. (see FAR FROM THE FRESH-AIR FARM)

6. FAR FROM THE FRESH-AIR FARM, 1911

Pencil and black wash drawing; 23x18; l.l.: W. Glackens; Coll.: Permanent loan to Whitney Museum of American Art, New York, N. Y., by Ira Glackens.

Crowded street scene with pushcarts along sidewalks, tenements, stores, horse-drawn wagons, and the like. Numerous people shopping, standing on stoops, and sitting or standing on fire escapes. Children playing baseball in almost non-existent space in street, while horse-drawn wagons attempt to pass by. Pushcart venders selling wares to crowds on sidewalks. Saloon, on corner, with sign: "THE BEST LAGER BEER." Candy shop adjacent; pawnshop nearby. Women on fire escapes hanging laundry or airing bedding. Rubbish cans at entrance to tenement houses. Large banner, suspended between two buildings, traverses street. Drawing used as full-page spread in Collier's, XLVII (July 8, 1911), 6.

7. FOR THE CHAMPIONSHIP OF THE BACK-LOT LEAGUE, 1911

Black wash drawing heightened with ochre and orange; 23½x18; 1.1.: W. Glackens; Coll., Arthur G. Altschul, New York, N. Y.

Back yard scene with many figures of children and some men and women, here and there. Buildings in background are grey-white, with ochre and orange hues indicated here and there, throughout compositional arrangement. In foreground, boys are engaged in lively football game; other children observing latter. In middle ground, right center, two children preparing to fight each other as they remove coats. One boy is coaxing his companion. At extreme left, middle ground, two young women and young man engaged in conversation. Latter holds dog on leash. Further back, also at extreme left, children playing Indians and Cowboys. At extreme right, laborers being tormented by antics of young hoodlums, some of whom are stealing barrels from work area. In background, at left, center, and at far left, other hoodlums are building bonfires with barrels and wood gathered from nearby area. Tenements tower in far background, with fire escapes, laundry suspended from clotheslines, and other characteristic features of city environment. Appeared as full-page spread in Collier's, XLVIII (November 11, 1911), 8.

8. FOURTH OF JULY (see PATRIOTS IN THE MAKING)

9. HOLIDAY IN THE PARK, 1914

Pencil and black wash drawing; 24½x18½; 1.1.: W. Glackens; Coll., Museum of Modern Art, New York, N. Y.

Scene of Washington Square Park, New York City. In foreground, rows of benches with almost every seat occupied by women, in front of whom are baby carriages and children playing on walk. These children have dolls, doll carriages, drums, etc. One child attired in soldier suit. One child dragging a sled bearing another child. Man, also on walk, is dodging to avoid snowball. In middle ground, more children: some building snow-man, others a snow-fort, others riding sleds, others fighting, etc. In background, horse, drawing wagon, has slipped. A policeman is being approached by man holding boy by collar, who has apparently hit him with snowball. Barren trees, Garibaldi statue, bus, and automobile also in background. Indistinct buildings in far distance. Appeared as full-page spread in Collier's, L (December 13, 1913), 8.

10. IN THE PARK, undated

Pencil drawing heightened with Chinese white on grey paper; 9x5½; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Park scene with two figures seated on bench, with baby carriage, nearby. Baby carriage has large wheels. Both figures are almost in three-quarters view, facing right.

11. PATRIOTS IN THE MAKING, 1907

Black wash drawing with pencil heightened with orange, yellow and brown; 24½x17¼; l.l.: W. Glackens; Coll., Mrs. Albert Lee, South Norwalk, Conn.

Street scene of large city. Foreground shows street crowded with children armed with fireworks. One has firecracker in mouth which is about to explode, while curious observers are ready to enjoy exciting results. Another group is enjoying the explosion of a firecracker. A woman holding baby is slapping a boy. Another boy is looking into barrel of pistol. To right and left are buildings with fire escapes. Many persons standing on latter enjoying street scene. Also, children, on fire escapes, are shooting guns into air. Flags are suspended from many windows. In middle ground, child with bandaged arm and head, about to enter ambulance, assisted by attendant. Slightly behind, fire engine is racing down side street. In background, more buildings and flags. Sky is full of smoke, resulting from fireworks. Appeared as full-page spread in Collier's, XXXIX (July 6, 1907), 6.

12. THE RACE TRACK, c. 1909

Charcoal drawing on tan paper; 6-¾x12; l.c.: W. Glackens; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

Race track scene with jockeys on horseback, in middle ground. People nearby observing them. Some jockeys walking about. In distance, right center, horses and people. Reproduced in The Arts, III (April, 1923), 249.

13. ST. GEORGE HILL, undated

Black wash and black pen-and-ink drawing on white paper; 8½x11½; l.l.: W. Glackens.

Carnival scene at St. George, Staten Island, New York, with many figures in foreground. Booths at left; ferris wheel, nearby; telegraph poles in center ground. Line drawing with suggestions of shading, here and there.

14. SCENE IN CONEY ISLAND, c. 1910
 Pencil and charcoal drawing on tan paper; $8\frac{1}{2} \times 11\frac{1}{2}$; l.r.: W. Glackens; Coll., Charles T. Ikle, New York, N. Y.
 Beach scene at Coney Island, New York City, with bathers, and other figures in summer attire. Boardwalk with strolling figures, in foreground. Bathers and other people on sandy beach, in middle ground. Figures wading and swimming, in far distance. Steamboat, in far distance, at right, center. Treated predominantly in line, with suggestions of tone, here and there, heightened with Chinese white in lightest areas.
15. SINGER, undated
 Charcoal drawing on white paper; $9-3/4 \times 7\frac{1}{4}$; l.r.: W. Glackens; Coll., The Art Museum, Princeton University, Princeton, N. J.
 Girl singer, standing on platform, full-length, almost frontal view, slightly turned to right. Male pianist seated below, serving as accompanist. Indication of audience in foreground. Line drawing with scant shading.
16. SPRING MORNING IN WASHINGTON SQUARE, 1910
 Black wash drawing with pencil, heightened with Chinese white, yellow, green, blue, and brown; $25\frac{1}{2} \times 19\frac{1}{2}$; l. r.: W. Glackens.
 Fifth Avenue bus, with open top, in foreground. Mob trying to board it. Upper part of bus already occupied. Women wear wide brimmed hats, laden with ribbons and flowers. Men wear derbies or top hats. In middle ground, strollers on walk; children romping on lawn; policeman disrupting child's activities; two dogs cavorting. In background, cars, horse-drawn coaches, and bicycle riders. Fountain and Memorial Arch, at left; Garibaldi statue, at right. Buildings in distance. Trees, lawn, and bus are green. Buildings are red; clothing of some figures and cars also red. Appeared in Collier's, XLV (April 16, 1910), cover.
17. YULETIDE REVELS, 1910
 Black wash drawing with pencil, heightened with yellow, green, red, and brown wash on white paper; $25\frac{1}{4} \times 18\frac{1}{2}$; l.r.: W. Glackens; Coll., Mrs. Albert Lee, South Norwalk, Conn.
 Large crowd of young children in room with Christmas tree. Stairway leading to balcony at

left, middle ground. Children climbing pillars to balcony in background; others sliding down railing. Some children playing with Christmas tree at extreme right, middle ground. Others playing with toys. In background, children seated on piano; one is drawing on wall. Women observers on balcony. Much shading with some line. Appeared in color, full-page spread, in Collier's, XLVI (December 10, 1910), 30.

PRINTS

1. THE BOIS, 1906

Etching on Arches paper; 4-7/8x6-3/4; 1.1.: W. Glackens, '06, Paris (etched); W. Glackens (signature in pencil); printed in edition of three: two lost, other in Coll., Philadelphia Museum, Philadelphia, Pa.

Park scene. Women, seated on benches, talking, reading, sewing. Children playing, nearby. Some men, here and there. In distance, right, center, slight opening in park. Trees and shrubbery scattered throughout.

PASTELS

1. BATHERS, undated

Pastel on brown paper; 13x19; 1.1.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.

Beach scene with bathers and other figures along shore and on boardwalk. Beach houses in background. Figures in bathing attire in water, along pier, and along shore line, on sandy beach. Bathing suits are blue, yellow, white, and red. Figures, in summer apparel, on sandy beach, are seated beneath beach umbrellas of green, yellow, and ochre. Figures themselves are attired in white, blue, violet, and sienna. Sandy beach is ochre and yellow. Beach houses are of ochre and green hues. Sky is almost uniform in tone and is painted violet-blue with slight variations of ultramarine, here and there.

2. BEACH SCENE, undated

Pastel on grey paper; 11½x19; 1.r.: W. Glackens.

Beach scene with bathers and figures in summer attire. Light ochre sandy beach, at left, with bathers and other figures seated or standing. Three children, dressed in white summer costumes,

playing with sand, at left, foreground. Several women in dark blue swimming suits, sitting on sand, beneath yellow beach umbrellas, in middle distance. White bath houses, at extreme left. Several figures swimming in water, at right, center, middle ground, and in distance, center. Water is blue-green and violet. Sky is light blue.

3. BEACH SCENE, LONG ISLAND, c. 1915

Pastel on tan paper; $17\frac{1}{4} \times 22$; l.l.: W. Glackens; Coll., Metropolitan Museum of Art, New York, N. Y.

Beach scene with figures in bathing and summer attire. Beach houses in distance are white and light ochre. Vivid green-blue tree, at right, middle ground. Bathers, in blue and violet-blue attire, and other figures, in white and light blue summer clothing, sit or stand on light ochre sandy beach. Some figures beneath white and light yellow beach umbrellas. Water, in foreground, is blue-green, with touches of violet, here and there. Reproduced in Magazine of Art, VII (May, 1916), 261.

4. CENTRAL PARK, undated

Pastel on grey paper; $10\frac{1}{2} \times 14$; l.l.: W. Glackens; Coll., Whitney Museum of American Art, New York, N. Y.

View of Central Park, New York City, with children and women walking along path that extends from right, foreground into distance. Trees and grass in background. Young girls, dressed in white, yellow, and light blue, walking with women, attired in dark blue and white. Trees and shrubbery are vivid green and yellow-green in color.

5. SHOPGIRLS, undated

Pastel on white cardboard; $13-5/8 \times 14-3/8$; l.l.: W. Glackens; Coll., Metropolitan Museum of Art, New York, N. Y.

Women shoppers crowd along street, with store windows in background. Several figures, at extreme left, standing or conversing. Other figures, in background, look at shop windows, while most figures represented are walking. Women are attired in long skirts, long coats, and large plumed hats; clothing colors are predominantly black, violet-blue, and blue-black. Several women, in middle, foreground, hold skirts away from wet street. Shop windows are light blue, grey, violet, ochre, and sienna in hue. Reproduced in A. E. Gallatin, Certain Contemporaries (New York: John Lane Co., 1916), n.p.

6. WASHINGTON SQUARE, undated

Pastel on tan paper; 15x10½; l.l.: W. Glackens; Coll., Miss Violette de Mazia, Merion, Pa.

Winter scene of Washington Square Park, New York City, with figures. White Memorial Arch, in background, has violet and blue shadows. Trees are bare, and trunks and branches stand out in silhouette against light background. People walking through park paths, in middle ground, at center, right center, and extreme right. Also, several figures stroll, at right, center, foreground. These are attired in violet-blue, grey-ochre, sienna, and dark green apparel. Sky is light blue, with suggestions of violet and ultramarine, here and there. Small patches of white clouds in uppermost area.

WATERCOLORS

1. BATHERS, THE COVE, undated

Watercolor, charcoal, and pencil on manila paper; 15½x11-7/8; unsigned; Coll., William D. Wixam, Upper Montclair, N. J.

Beach scene with figures. Bathers on sandy beach, in foreground. Others swimming, at right, middle area. Several figures wading, at left. White sailboat, at left, far distance. Sandy beach is light ochre and light yellow. Bathers attired in blue and yellow. Water is blue, violet, and green. Sky is light blue and roseate in color.

2. BEACH, CONEY ISLAND (see CONEY ISLAND)

3. BEACH SCENE, LONG ISLAND, c. 1915

Watercolor on white paper; 18½x22; l.l.: W. Glackens; Coll., Metropolitan Museum of Art, New York, N. Y.

Beach scene with figures at Bellport, Long Island, painted during artist's summer sojourn there. Bathers wading in foreground. Sandy beach with figures in middle ground. White beach houses and green-blue trees in background. Bathers attired in blue. Figures in summer costume dressed in white and yellow. White, orange, and ochre-yellow umbrellas, here and there, with figures seated beneath them. Sandy beach is light ochre. Water is blue. Sky is light blue and violet. Reproduced in American Magazine of Art, VII (May, 1916), 261.

4. CONEY ISLAND, 1916

Watercolor on white paper; $14\frac{1}{2} \times 18\text{-}5/8$; l.l.:
W. Glackens; Coll., Metropolitan Museum of Art, New York,
N. Y.

Beach scene with figures, at Coney Island, New York. Bathers and other figures on sandy beach, in middle ground. Boardwalk, with strolling figures, in immediate foreground. Bay in distance. Sandy beach is light ochre. Beach umbrellas are yellow and white. Bathers attired in blue, yellow, and ochre-yellow. Other figures wear white, red, and blue apparel. Bay is blue-violet. Sky is light blue. Also called BEACH, CONEY ISLAND.

5. THE DRIVE, CENTRAL PARK, 1905

Gouache; $7\frac{1}{2} \times 10\frac{1}{4}$; unsigned; Coll., Cleveland Museum of Art, Cleveland, O.

Similar in treatment, color, or compositional arrangement to finished oil painting of same title. The drawing served as preparatory sketch for painting.

6. FOURTH OF JULY (see PATRIOTS IN THE MAKING)

7. PARK NEAR FACTORY, c. 1908

Watercolor and pencil on tan paper; $9 \times 13\frac{1}{4}$; unsigned; Coll., Mrs. M. P. Potamkin, Elkins Park, Pa.

Picnic scene near river. Factories on opposite side of river. Men, women, and children seated around table, at right, middle ground. Girl, seated on swing suspended from tree, at left, middle ground. People, nearby, observing her. Foreground, sienna and ochre. Middle ground, light ochre. People dressed in white, blue, grey, and yellow, with indications of red and green apparel, here and there. River is grey-blue. Factory buildings are red-brown. Grey-white smoke rises from chimneys. Sky is light blue.

C. LANDSCAPES

OILS

1. ABANDONED FARM HOUSE, 1928
 OOC; 23½x32; 1.1.: W. Glackens.
 Painted near Ile Adam, France, during artist's summer sojourn there. White house, at left, middle ground, has brown-red roof. At left of house, large yellow-green palm tree. Ochre-green shrubbery, at right of house. Yellow-green grassy patches, in foreground. In far distance, blue, and blue-green trees. Sky is light blue and violet.
2. AVENUE DE LA CROIX DES GARDES, 1931.
 OOC; 15x21-3/4; 1.1.: W. G.
 Painted at Cannes, France, during artist's summer sojourn there. Scene depicts Avenue de la Croix des Gardes. Two yellow-green umbrella palm trees, at left, middle ground. White houses, with orange-red roofs, nearby. Light ochre road extends from left center, foreground, into distance. Ochre-green shrubbery, on both sides of road. Blue-green and violet landscape in far distance. Sky is light blue and violet.
3. APPLE TREES, CONWAY, c. 1920
 OOC; 20x24; unsigned.
 Painted at Conway, N. H., during artist's summer sojourn there. Apple trees, in foreground. Man, on ladder, at right center, picking apples. Mountains in background. Trees are green and yellow-green. Man attired in grey-blue and white. Mountains are blue, violet, and sienna. Sky is light blue.
4. BAIE SAINT-PAUL, QUEBEC (No. 1), 1934
 OOCBD; 13x16; unsigned.
 One of three canvases bearing this title, painted near Baie Saint-Paul, northeastern Quebec, during artist's summer sojourn there. White houses, with brown-red roofs, at left, middle ground. Yellow-green trees, nearby. Bay, at right. Two figures, in grey-blue and white attire, walking on path, adjacent to bay. Green and ochre-green shrubbery, in foreground. Blue-green and violet-blue mountains, at left, in far distance. Water is blue and violet. Sky is light blue.

5. BAIE SAINT-PAUL, QUEBEC (No. 2), 1934
 OOC; 12x16; unsigned.
 White house, with red-violet roof, center, foreground. Trees and shrubbery, nearby, are green and ochre-green. Ochre and blue-white houses, at right, middle ground. Bay, in far distance, at right. Water is blue-violet. Sky is light blue.
6. BAIE SAINT-PAUL, QUEBEC (No. 3), 1934
 OOC; 12x16; unsigned.
 Bay at left, with road running parallel to it. White and ochre-colored houses, at left center, middle ground. Ochre-green trees and shrubbery in foreground and middle area. Blue-violet hilly landscape, in far distance. Water is blue and violet. Sky is light blue.
7. BAIE SAINT-PAUL, QUEBEC (No. 4), 1934
 OOC; 12x16; unsigned.
 White and ochre-colored houses in distance. Bay, at right, with road running parallel to it. Large white house, with red-violet roof, at left, middle ground. Green shrubbery on slopes, in foreground. Shrubby and trees, in middle area, are ochre green. Trees in distance, are blue-green. Water is blue and violet. Sky is light blue and violet.
8. THE BAY, LA CIOTAT (No. 1), 1930
 OOC; 15x21-3/4; 1.1.: W. G.
 One of two canvases bearing this title, painted at La Ciotat, France, during artist's summer sojourn there. Ochre-green olive grove, in foreground. Shore line, in middle area is light sienna. Bay, in distance, is violet-blue. Sky is light blue and violet.
9. THE BAY, LA CIOTAT (No. 2), 1930
 OOC; 13x16; unsigned.
 White and light sienna house, at left, foreground, has red-ochre roof. Light ochre sandy beach, in middle ground. Blue and violet-blue bay, beyond. Sky is light blue and violet.
10. BLACK AND WHITE COW, 1920
 OOC; 20x24; unsigned.
 Painted at Conway, N. H., during artist's summer sojourn there. Black and white cow, grazing, near large yellow-green tree, in center, middle ground. Ochre-green corn stalks, immediately beyond. Mountains, in far distance, are blue-green and violet. Sky is light blue.

11. THE BOAT HOUSE - BAY SHORE, c. 1915
 OOC; 12x16; unsigned.
 Painted at Bay Shore, Long Island, a short distance from Bellport, during artist's summer sojourn there. White boat house, at left, middle ground. Light ochre and sienna beach extends from right center foreground into distance. Grey-violet motorboat, near boat house. Bay, at right, is blue-green. Sky is light blue.
12. BOAT HOUSE, CONWAY, c. 1920
 OOC; 25x30; l.r.: W. G.
 Painted at Conway, N. H., during artist's summer sojourn there. White boat house, on sloping bank, at left, middle ground. Lake, at right of house. Two figures, standing on grey-violet rock in center of blue-green lake. Green pine tree, at left, foreground, with other green shrubbery nearby. Sky is light blue and violet.
13. BOATS AND PINK HOUSE, undated
 OOC; 26x32; l.r.: W. Glackens.
 White and grey-violet boats, in water, in foreground. Sandy beach, in middle area, is light ochre and sienna. Roseate-colored house, with crimson-violet roof, at right, background. Trees and shrubbery, near beach, are ochre-green and blue-green. Water is blue and violet. Sky is light blue.
14. BREWSTER'S CREEK, c. 1920
 OOC; 15x24; unsigned.
 Painted near Conway, N. H., during artist's summer sojourn there. Light ochre shore, along foreground. White boats, near grey-violet and light sienna pier, at right center, middle distance. White houses, ranged along left, middle ground. Creek is blue-green. Sky is light blue.
15. BRIDGE AT ILE ADAM, c. 1928
 OOC; 19½x23-3/4; l.l.: W. Glackens.
 River scene with bridge painted at Ile Adam, France, during artist's summer sojourn there. River, in middle area, has grey-ochre bridge traversing it at left. Two men, dressed in white, fishing in boats, near bridge. In distance, at right, white houses with red-violet roofs. In foreground, vivid green and yellow-green shrubbery. Trees near bridge, ochre-green. Trees in far distance, blue-violet. Sky is light blue.

16. CANNES, LE SUQUET, 1931

OOC; 15x21; unsigned.

Painted at Cannes, France, during artist's summer sojourn there. Hôtel des Orangers, at right, middle ground, is light ochre in color. White houses, amidst green trees and ochre-green shrubbery, at left, on same plane. Blue-violet sea, in distance. Road, in foreground, is light ochre and sienna. Sky is light blue and violet.

17. CAP NOIRE, SAINT-PIERRE, 1903

OOC; 25x30; l.r.: W. Glackens.

Painted at Saint-Pierre, Newfoundland, during artist's sojourn there. Bay at left. Curving shore line, at right center, extends into distance. Rocks, in foreground, with single figure seated atop one of them. Small village, in far distance, near grey-umber mound-like hill. White lighthouse, at farthest end of hill. Beach is grey ochre and sienna. Rocks are grey-umber and blue-black. Houses are grey, white and blue-grey. Water is grey-blue. Sky is grey-violet, light blue and white.

18. THE CEDAR WALK, undated

OOC; 25x30; unsigned.

Scene with white boats in water, at right, middle distance, and sloping ridge, at left, with path. Man dressed in white and grey-blue, walking up path. Shrubbery near path is ochre-green in color. Water is blue-violet. Sky is light blue.

19. CHESTER, NOVA SCOTIA, 1910

OOC; 26x32; unsigned.

Painted at Chester, Nova Scotia, during artist's summer sojourn there. Grey-white, two-masted ship, at right center, middle distance. At left, in far background, blue-violet hills. White boat near shore, left, foreground. Water is blue-green. Sky is light blue.

20. LA CIOTAT (No. 1) (see this title under LOST)

21. LA CIOTAT (No. 2), 1930

OOC; 13x16; unsigned.

One of four canvases bearing this title, painted at La Ciotat, France, during artist's summer sojourn there. Mediterranean in distance, with trees, small village, and stone wall, in middle ground, near coast. Foreground consists of green grassy slopes. Promontory, at extreme left, in distance, is blue-green and violet. Houses are white and ochre with notes of roseate and violet hues. Roofs are light crimson and violet. Grey-violet stone wall beyond village. Ochre-green and green trees, here and there, near village. Sea is blue and violet. Sky is light blue.

22. LA CIOTAT (No. 3), 1930
 OOCp; 13x16; unsigned.
 Similar in color, tonality, and arrangement to No. 2, except for palm tree at left, middle ground, and figure on path at right.

23. LA CIOTAT (No. 4), 1930
 OOCp; 13x16; l.l.: W. G.
 Scene with yellow-green clump-like trees in foreground, ochre-green grassy field in middle area, and village with white and light ochre-colored houses, beyond, near coast. Sea, in distance, is blue-violet. Sky is light blue.

24. CONNECTICUT LANDSCAPE, undated
 OOC; 18x24; unsigned.
 Yellow-green apple orchard in foreground. White houses, with brown-red roofs, at left, middle area, and yellow barn nearby. Green-blue and violet-colored hills in far distance. Sky is light blue and violet.

25. CONWAY POND, c. 1920
 OOCp; 12x15½; l.r.: W. G.
 Painted near Conway, N. H., during artist's summer sojourn there. Yellow-green grassy area in foreground, with lake in middle area of blue-violet hue. White houses, at left center, in distance. Blue-green trees, at right, in distance. Sky is light blue.

26. THE COVE, NOVA SCOTIA, 1910
 OOC; 25x30; unsigned; Coll., Whitney Museum of American Art, New York, N. Y.
 Painted at Chester, Nova Scotia, during artist's summer sojourn there. Scene with white sailboats, center, middle area. White houses ranged near shore. In far distance, at left, blue-green promontory. Light ochre and sienna beach, in foreground. Water is blue and violet. Sky is light blue.

27. CREEK AT BAY SHORE (No. 1), c. 1915
 OOC; 15x21-5/8; unsigned.
 One of two canvases bearing this title, painted at Bay Shore, Long Island, during artist's summer sojourn there. White boat house, at right, middle ground, near shore, with grey-white motorboat, nearby. Large green and yellow-green tree, behind house. Creek, of blue-violet color, immediately beyond house. Sky is light blue and violet.

28. CREEK AT BAY SHORE (No. 2), c. 1915
 OOC; 20x24; unsigned.
 White and grey-violet boats, along shore, at left, middle area. White and light ochre houses, nearby. Boat, at right, in blue-violet water, is red and white. Blue-green trees and shrubbery, here and there, along foreground. Sky is light blue.
29. CROIX DE LA GARDE PARC, 1930
 OOC; 13x16; unsigned.
 Painted at Cannes, France, during artist's summer sojourn there. Villa, at left, middle area, is light ochre and white. Sienna and crimson-violet roofs. Ochre-green clump-like trees, adjacent to villa. Ochre-green shrubbery and trees, at right, middle ground. Light sienna earth and green grassy patches, in foreground. Man, walking on road, at left center, middle ground, attired in white. Hilly landscape, in distance, is blue-violet. Sky is light blue.
30. DOMAINE D'ASPRAS, c. 1930
 OOC; 26x32 $\frac{1}{4}$; 1.1.: W. Glackens.
 Painted at Domaine d'Aspras, in southeastern France, during artist's summer sojourn there. Terraced hillside, with ochre-green olive grove, at right, middle ground. Nearby, large white and light ochre house with crimson-violet roof. Below terrace, at left and center, ochre-green and yellow-green shrubbery; trees, here and there. Vivid green and yellow-green grassy slope, in foreground. Blue-violet hills, in far distance. On back, upper horizontal section of frame, label: "National Academy. Special Exhibition, 1939."
31. EAST RIVER FROM BROOKLYN, 1902
 OOC; 25x30; unsigned; Coll., Robert Graham, New York, N. Y.
 View of segment of East River from Brooklyn, New York, with Brooklyn Bridge, in far distance, boats in adjacent and middle areas, pier, at right, foreground, and rocky shore, in remainder of foreground. Four nude figures, at left center, foreground. White billows of water, rush against grey-blue rocks. Umber-grey pier, silhouetted against grey-blue sky and slate-green and blue water. Sailboat, at extreme left, middle area has ochre and blue-black body, with dark grey sails. Tugboat, in center, on same plane, is dark sienna and grey-blue. Other river-craft, in distance, are various shades of grey-blue, ochre-grey, and violet.

32. LES EBOUILLEMENTS, QUEBEC, 1934

OOC; 13x16; unsigned.

Painted near Baie Saint-Paul, Quebec, during artist's summer sojourn there. Railroad track, extends from center, foreground, into distance. White house, with light sienna roof, at left, middle ground. Ochre-green trees and shrubbery, nearby. Tall green trees, at right, on same plane. Green slope, in foreground. In distance, at right, blue-violet trees. Sky is light blue.

33. EVERGREEN TREE, undated

OOC; 16x12; unsigned.

Evergreen tree, at left center, middle ground, has violet, grey, and sienna-colored trunk and branches. Yellow-green shrubbery, adjacent to tree. Blue-green and violet hilly landscape in distance. Sky is light blue and violet.

34. FARMHOUSE IN PROVENCE, 1926

OOC; 15x22; l.r.: W. Glackens.

Painted at Vence, France, during artist's winter sojourn there. Ochre-green olive grove, on terrace, at left center, middle ground. White house, with sienna roof, immediately beyond. Small green clump-like trees and shrubbery, here and there, at right, middle area. Yellow-green shrubbery, on slope, in foreground. Blue-violet hills, in far distance. Sky is light blue and violet.

35. THE GARDEN, 1917

OOC; 26x32; l.l.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.

Painted at Hartford, Conn., during artist's early summer sojourn there. Garden scene, with ochre-yellow summer house, in center, middle ground. Two large vivid green trees, on either side of house. Light ochre wicker chair, at right center, foreground. Ochre-green, yellow-green, and blue-green shrubbery, in background. Reproduced in Arts and Decoration, VII (November, 1916), 14.

36. GARDEN AT 110 RUE DU BAC, PARIS (No. 1), 1929

OOC; 19x24; unsigned.

One of three canvases bearing this title, painted in Paris, France, during artist's spring and early summer sojourn there. Garden scene, with large vivid green and yellow-green tree, at left center, middle ground, light ochre path around tree, and ochre-green foliage, in background.

37. GARDEN AT 110 RUE DU BAC, PARIS (No. 2), 1929
 OOC; 13x16; unsigned.
 Similar to No. 1, in color, tonality, and arrangement.
38. GARDEN AT 110 RUE DU BAC, PARIS (No. 3), 1929
 OOC; 13x16; unsigned.
 Similar to Nos. 1 and 2, in color, tonality, and arrangement.
39. GARDEN AT BEACH COTTAGE, 1911
 OOC; 18x24; l.r.: W. Glackens.
 Painted at Bellport, Long Island, during artist's summer sojourn there. Garden scene. White cottage, with brown-red roof, at left, middle ground. Garden plot, in immediate foreground, has yellow, crimson-red, and white flowers, with vivid green plant-life, here and there. Bay, at right. White sailboats, at extreme right, in far distance. Water is blue and violet. Sky is light blue.
40. GARDEN BY CREEK, c. 1922
 OOC; 22x32; unsigned.
 Painted at Conway, N. H., during artist's summer sojourn there. Garden plot, with red, white, and yellow flowers, and ochre-green plant-life, here and there, at right center, middle ground. White house, with brown roof, at left, nearby. Green grass and light ochre-colored earth, in foreground. Creek, in distance, is blue-violet. Light blue sky has suggestions of roseate and violet hues, here and there.
41. GARDEN WITH BIRD BATH, undated
 OOC; 10 $\frac{1}{4}$ x13 $\frac{1}{2}$; unsigned.
 Garden, in foreground, with white bird bath, has orange-red, crimson, and yellow flowers. Green shrubbery in background. Pathway, of light ochre and sienna color, in middle area.
42. GREAT SOUTH BAY, BELLPORT, 1916
 OOC; 26x32; l.r.: W. Glackens, 16.
 Painted at Bellport, Long Island, during artist's summer sojourn there. White beach houses, with crimson-violet roofs, ranged, at left, near shore. Sandy beach is light ochre, and extends from foreground into distance. Bay, at right, is blue and violet. White sailboats, near dock, at right center, middle distance. Horizon is roseate-grey. Sky, in upper area, is blue and violet.

43. THE GREEN BEACH COTTAGE, undated
 OOC; 25x30; l.r.: W. Glackens.
 Green cottage, at right, middle ground, near light ochre-colored sandy beach. Ramp extends from cottage into water at left. White sailboat, with ochre body, at left center, foreground. Water is greenish-blue. Sky is light blue.
44. THE GREEN BOAT HOUSE, c. 1922
 OOC; 24x32; unsigned.
 Painted at Conway, N. H., during artist's summer sojourn there. Green boat house, near bank of canal, at left, middle ground. Large ochre-green trees, at right, on opposite bank. Man, dressed in white, painting boat, near house. Light ochre and blue-white houses, in distance. Sky is light blue.
45. HILLSIDE, 1929
 OOC; 18x24; unsigned.
 Painted at Vence, France, during artist's winter sojourn there. Light ochre terraced hillside, with orange grove, at left, middle ground. Grey-violet stone stairway, leads to terrace. Beyond, at extreme left, white villa, with crimson-violet roofs. Large clump-like trees, adjacent to villa, are ochre-green. Man, in dark blue attire, with bundle on left shoulder, walking up light sienna path, leading to villa. Vivid green shrubbery, in foreground. At right, below terraces, in middle ground, are small ochre-green clump-like trees, in rows. Grey-white villa, in far distance, at right, amidst blue-violet landscape. Sky is light blue and violet.
46. HILLSIDE NEAR LA CIOTAT, 1930
 OOC; 26x32; l.r.: W. Glackens.
 Painted near La Ciotat, France, during artist's summer sojourn there. Hillside scene, with houses and courtyards. Long ochre-green trees, in middle ground, here and there. White houses, have light sienna and grey-crimson roofs. Grey-violet stone walls encircle gardens and houses. Green shrubbery, at left center, foreground. Remainder of foreground, is light sienna earth. In background, light ochre hills. Sky is light blue and violet. On back of upper horizontal section of frame, is label: "San Francisco Museum, 3566.39. 8/29/39." Reproduced in Guy Pène du Bois, (New York: William Edwin Rudge, Inc., 1931), p. 21.

47. HILLSIDE WITH MOUNTAINS, undated
 OOC; 15x20; unsigned.
 Green and ochre-green trees, at left, and center, middle area. Foreground consists of vivid green and yellow-green patches of grass. Blue-violet hills in background. Sky is light blue. Small figure, scratched out, at right center, middle ground.
48. HILLSIDE WITH OLIVE TREE, 1925
 OOC; 15x20; l.r.: W. G.
 Painted at Samois-sur-Seine, near Fontainebleau, during artist's summer sojourn there. Light ochre and sienna plowed field, at right, middle ground, with ochre-green olive tree, at left center. Green trees and shrubbery beyond. Yellow-green grass and light sienna path in foreground. White villa, at right, in distance, amidst blue-violet trees. Sky is light blue.
49. THE HORSE-CHESTNUT TREE, WASHINGTON SQUARE, undated
 OOC; 10½x 9-¾; unsigned.
 Large green horse-chestnut tree, at left center, middle ground. Ochre-green trees in background. Grey-ochre path, at left of horse-chestnut tree. Sky is light blue and violet.
50. HOUSE IN CONWAY, c. 1920
 OOC; 18x20; unsigned.
 Painted at Conway, N. H., during artist's summer sojourn there. Orange-colored frame house, with crimson-grey roof, at left, middle ground. White molding along rim of roof. Covered well, same color as house, at right, on same plane. Tall, vivid green and ochre-green trees, between house and well. Yellow-green lawn, in foreground. Sky is light blue.
51. HOUSE IN CONWAY, AUTUMN, c. 1920
 OOC; 18x24; unsigned.
 Painted at Conway, N. H., during artist's autumn sojourn there. Yellow house, at left, middle ground, with tall, ochre-brown trees, nearby. Ochre-green shrubbery immediately adjacent to house. Sky is light blue and violet. Unfinished.
52. HOUSE ON ROCKS, 1936
 OOC; 15x20½; unsigned.
 Painted at Rockport, Mass., during artist's summer sojourn there. White house, with sienna roof, standing on grey-violet rocks, at left, middle area. Blue-green water with white caps, at right. White sailboats, at far right, middle distance. Sky is light blue. Unfinished.

53. THE LAKE, undated
 OOC; 25x30; unsigned.
 White frame house, at left, middle ground, near light ochre shore. Two green-blue pine trees, behind house, at extreme left. Blue-violet lake, at right. Red-violet canoe, with two figures, rowing, at right center, foreground. Grey-ochre rowboat, at far right, middle distance, has one occupant. Sky is light blue.
54. LANDSCAPE NEAR SAMOIS, 1925
 OOC; 15-1/8x20; unsigned.
 Painted at Samois-sur-Seine, France, during artist's summer sojourn there. Row of green-ochre poplar trees, at left, middle ground. White house, with sienna roof, nearby. Yellow-green shrubbery and small clumps of trees, at right, and center, middle ground. Light ochre path and vivid green grass, in foreground. Blue-violet trees, in far distance.
55. LANDSCAPE NEAR VENCE, 1926
 OOC; 15x18; unsigned.
 Painted near Vence, France, during artist's winter sojourn there. White villa, in center, middle area, has orange roofs. Ochre-green trees and shrubbery, here and there, on same plane. Vivid green shrubbery in foreground. Blue-violet hills in distance. Light blue-violet sky.
56. LANDSCAPE WITH OLIVE TREES, undated
 OOC; 15x20; l.l.: W. G.
 Light ochre and green terraces, at right, middle area. Tall roseate and white houses, at bottom of terraces. Ochre-green shrubbery, here and there, near houses. Ochre-green olive trees, ranged in rows, in foreground. Blue-violet hills in distance. Sky is light blue.
57. LONG ISLAND COTTAGE, 1913
 OOC; 26x32; l.l.: W. Glackens.
 Painted at Bellport, Long Island, during artist's summer sojourn there. White house, with orange-red roof, at left, middle area. White picket fence, around house. Large green and yellow-green tree, beyond house, at right center. Yellow-green lawn, at side and front of house. Sky is light blue.

58. LONG ISLAND GARDEN, c. 1915

OOC; 18x24; unsigned.

Painted at Bellport, Long Island, during artist's summer sojourn there. Garden with orange, yellow, and white flowers, at right, foreground. White boat house, beyond, in middle area, with ochre-colored tool house, at left, on same plane. Grey-yellow boats, in water, at far left, middle distance. Bay is blue-green. Sky is light blue and violet.

59. MAHONE BAY, 1910

OOC; 26-1/8x31-3/4; l.l.: W. Glackens, University of Nebraska Art Galleries, University of Nebraska, Lincoln, Nebr.

Painted off Mahone Bay, near Lunenburg, southeastern Nova Scotia, during artist's summer sojourn there. Light ochre and grey-violet pier, in middle area, with many people attired in blue, black, white, and yellow apparel. Yellow, red, blue, and brown boats, moored to pier. Along shore, and to some extent, on pier, are bath houses of earth-green color. In immediate foreground, are ochre-colored sandy banks, with yellow-green patches of grass, here and there, with people seated on them. Bay, in distance, is vivid blue, with notes of violet and green-blue, here and there. Small island, with four houses, in center, far distance. Light blue-green sky has many white cumulus clouds. Reproduced in Wolfgang Born, American Landscape Painting (New Haven: Yale University Press, 1948), Plate 124.

60. A MIDI LANDSCAPE (No. 1), 1928

OOC; 13x16; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.

One of two canvases bearing this title, painted at Vence, France, during artist's summer sojourn there. White and ochre-colored houses, right center, middle ground, have red-sienna roofs. Yellow-green and green trees and shrubbery, here and there, nearby. Light ochre and green shrubbery in foreground. Blue-violet hills, in far distance. Sky is light blue and violet.

61. A MIDI LANDSCAPE (No. 2), 1928

OOC; 26x32; l.r.: W. Glackens; Coll., C. W. Kraushaar Galleries, New York, N. Y.

White building, at left, foreground, with two arched doorways. Orange-red roof. Villa, at left center, in distance, is light ochre in color. Trees, in background, are blue-violet. Hilly landscape, in middle ground, has yellow-green shrubbery, here and there. Sky is light blue, with white clouds in upper area.

62. MIDI TERRACE, 1928
 OOC; 19-3/4x24; unsigned.
 Painted at Vence, France, during artist's summer sojourn there. Orange grove, in foreground. Yellow house, with sienna roof, on terrace, at right, middle ground, amidst tall green trees. Small clumps of ochre-green trees and shrubbery, at left, middle area. Blue-violet hills in distance. Light blue sky.
63. MOUNT WASHINGTON FROM SOUTH CONWAY, c. 1922
 OOC; 12 $\frac{1}{4}$ x15 $\frac{1}{2}$; l.r.: W. G.
 Painted at South Conway, N. H., during artist's autumn sojourn there. Whitish-blue snowy slopes of Mount Washington, in distance. Brown-ochre, russet, and ochre-green trees, in middle ground, in vicinity of lake. Light blue sky.
64. NEAR CANNES, 1931
 OOC; 13x16; unsigned.
 Painted near Cannes, France, during artist's summer sojourn there. Sloping terraces of light ochre and sienna hue, at left. White villas, on terraces, have violet-crimson roofs. Green and ochre-green trees, amidst villas. Clumps of trees, here and there, at right, middle ground. Light sienna earth and vivid green shrubbery, in foreground. Blue-violet mountains, in distance. Sky is light blue.
65. NEW CASTLE, NEW HAMPSHIRE, 1909
 OOC; 25x30; l.l.: W. Glackens.
 Painted at New Castle, N. H., during artist's summer sojourn there. River, in middle area, with large white excursion boat, at right, in blue shadow. Smaller river craft, at left center. Shack, in deep blue-violet shadow, at extreme left, near shore. Yellow-green grass, in foreground, with sienna-colored pier, just beyond. White, ochre, and grey houses, on opposite shore, amidst blue-green trees. Water is light blue and violet. Sky is lighter variation of water, with occasional suggestions of clouds.
66. NEW HAMPSHIRE BOARDING HOUSE, c. 1920
 OOC; 12 $\frac{1}{4}$ x15 $\frac{1}{2}$; unsigned.
 Two white frame houses, with sienna roofs, at left, middle ground. Green and blue-violet trees, nearby. Ochre-green lawn, in front of houses. Ochre-green shrubbery immediately adjacent to buildings. Light blue and violet sky.

67. NEW HAMPSHIRE LANDSCAPE, c. 1920
 OOC; $12\frac{1}{4} \times 15\frac{1}{2}$; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Painted at Conway, N. H., during artist's summer sojourn there. Two white and black cows, grazing, right center, foreground, amidst yellow-green grass. White houses, with sienna-red roofs, at right, middle area. Small clumps of trees nearby. Blue-green and violet-colored mountains, in distance.
68. THE OCEAN, undated
 OOC; 18x30; unsigned.
 Light ochre and sienna sandy beach, in middle ground. Beyond, grey-blue ocean. Tall, yellow-green grass in foreground. Sky is grey-blue and violet.
69. THE OCEAN WITH TWO FIGURES, undated
 OOC; 18x30; unsigned.
 Similar to THE OCEAN in color, tonality, and arrangement, except for addition of two figures, attired in dark blue. Figures, standing, at right center, foreground.
70. THE OISE AT ILE ADAM, 1928
 OOC; $19-3\frac{3}{4} \times 24$; 1.1.: W. Glackens.
 Painted at Ile Adam, France, during artist's summer sojourn there. White boat house, at right, middle ground. Red boat, in water, nearby. River, of blue-violet hue, runs from right to left side of picture. Man, attired in dark blue, is fishing, at left center, near river's edge. Two tall green trees, at left, near opposite bank of river. Light blue sky.
71. OLIVE GROVE, SOUTH OF FRANCE, 1929
 OOC; 20x24; unsigned.
 Painted at Vence, France, during artist's winter sojourn there. Light ochre and white villa, with grey-crimson roofs, on hillside, at left, middle ground, amidst ochre-green trees. Green olive grove, in foreground. At right, middle ground, slightly hilly, light sienna terrain, with ochre-green shrubbery, here and there. Blue-violet hills, in distance. Sky is light blue. Unfinished.

72. OLIVE TREES, LA CIOTAT, 1930

OCCP; 13x16; unsigned.

Painted at La Ciotat, France, during artist's summer sojourn there. Ochre-green olive grove, in foreground. Clumps of green trees and shrubbery, in middle area, with light sienna earth, indicated, here and there. Blue-green hilly landscape, in distance.

73. OUTSIDE CANNES, 1931

OCCP; 13x16; unsigned.

Painted near Cannes, France, during artist's summer sojourn there. Light ochre villa, on hilly slope, at right, middle ground, amidst green trees. Two figures, in white, walking up path leading to villa. Ploughed field, of light sienna hue, at left, middle area. Green shrubbery and trees, at extreme left, along same plane. Vivid green patches of grass in foreground, with indications of ochre-colored earth, here and there. Blue-violet hills in far distance. Light blue sky.

74. PINE TREES, GREAT SOUTH BAY, c. 1912

OOC; 25x30; unsigned.

Painted near Bellport, Long Island, during artist's summer sojourn there. Vivid green pine trees, at left, middle ground. White and light red beach houses, nearby. Light ochre sandy beach, at right center, extends from foreground to distance. Bay at extreme right, is blue-violet. Sky is light blue.

75. PORTSMOUTH HARBOR, 1909

OOC; 25x30; l.r.: W. Glackens.

Painted at Portsmouth, R. I., during artist's summer sojourn there. View of segment of Portsmouth harbor. Light sienna jetty, at left, middle area. Rocks, of grey-violet hue, at right, on same plane. White sailboats, at right, in far distance. Blue-violet water, has occasional notes of ultramarine. Sky is light blue and violet.

76. POTTER'S PLACE, c. 1920

OOC; 12x15; unsigned; Coll., E. I. du Pont, Wilmington, Del.

Painted at Conway, N. H., during artist's summer sojourn there. White houses, with blue-violet shadows, along middle ground. Three tall, ochre-green poplar trees, at left center, on same plane. Winding pathway, at left, leads to house. Winding river, of greenish-blue hue, in foreground. Small island, with vivid green shrubbery, in immediate foreground. Two men, on opposite bank, attending boat. Another small boat, nearby. Sky is light blue, with three patches of white clouds in upper area.

77. RIVIERA HILLSIDE, 1931

OOC; 21½x32; l.r.: W. Glackens.

Painted near Cannes, France, during artist's summer sojourn there. Terraced hillside, at left, middle ground, with light ochre and white villas. Green trees and shrubbery, amidst villas. Light sienna expanse of land, at right, on same plane, with ochre-green olive grove, in center. Vivid green shrubbery in foreground. Blue-violet trees, in distance. Sky is light blue and violet.

78. ROCKS AND LIGHTHOUSE, c. 1910

OOC; 25x30; l.r.: W. Glackens.

Blue-green promontory, at left, middle distance, with white lighthouse, at furthest extremity. Grey-violet rocks, at right center, along shore, in foreground. Light ochre and sienna sandy beach, along remainder of foreground. White sailboat, at right, far distance. Water is blue and violet. Sky is light blue.

79. ROUTE DE FREJUSE, CANNES, 1931

OOC; 13x16; unsigned.

Painted at Cannes, France, during artist's summer sojourn there. White villas, at right, middle ground, amidst tall ochre-green trees. Winding road, extends from right center, foreground, to villas. Clumps of green trees, in foreground. Beyond, at left, hilly landscape, of ochre-green and light sienna hues. Blue-violet hills, in far distance.

80. THE SACO AT CONWAY, c. 1922

00C; 25x30; unsigned.

Painted near the Saco River, at Conway, N. H., during artist's summer sojourn there. River, in middle area. Vivid green grassy patches, with occasional indications of light sienna earth, in foreground. On opposite side of river, tall, ochre-green trees and shrubbery, with small white cottage, at left center. Beyond, blue-violet landscape. Light blue sky. Also known as THE SACO RIVER, NEW HAMPSHIRE.

81. THE SACO RIVER, NEW HAMPSHIRE (see THE SACO AT CONWAY)

82. SAILBOATS AND SUNLIGHT, 1911

00C; 26x32; unsigned.

Painted at Bellport, Long Island, during artist's summer sojourn there. Road of light ochre hue slopes downward, from right center, foreground. Sienna-grey fence, at extreme right, runs parallel to road. Vivid yellow-green grass, on both sides of road. Below road, is bay. On opposite side of bay, green-blue hilly landscape, with white, red-ochre houses, here and there. Dark blue-green clumps of trees, near shore. Light sienna and violet-colored pier, at left center, middle distance, with numerous boats, nearby. White sailboats, here and there, in cove. Light, blue-grey water. Sky is light blue and violet, with numerous white cumulus clouds.

83. SAINT-JEAN, 1930

00C; 19-3/4x28-3/4; 1.r.: W. Glackens; Coll., Addison Gallery of American Art, Phillips Academy, Andover, Mass.

Painted at La Ciotat, France, during artist's summer sojourn there. Vivid green vegetable garden, at right, in foreground. Several ochre and white houses, at left, on same plane, have blue shadows. Light sienna and ochre sandy beach, in middle ground. Sea, in distance, is blue-violet. Sky is light blue and violet.

84. SAMOIS-SUR-SEINE (see THE SEINE AT SAMOIS, Nos. 1 and 2)

85. THE SEINE AT SAMOIS (No. 1), 1925

00C; 22x32; 1.l.: W. Glackens.

One of two canvases painted at Samois-sur-Seine, France, during artist's summer sojourn there. Large white boat house, with grey roof, and black chimney, near river's edge, at left, middle area. White row-boat, with two occupants, at right center. Grey-

ochre bridge, at far left, traverses river. Green grassy bank, in foreground. Grey-blue house, on opposite bank, at right. In far distance, at right, skyline of town, indicated in blue-violet and grey-blue. Sky is light blue and violet, with patch of white cloud, in upper center. Reproduced in Esquire, VII (May, 1937), 88. Also known as SAMOIS-SUR-SEINE.

86. THE SEINE AT SAMOIS (No. 2), 1925

OOC; 15x20; unsigned.

Houses, near water's edge, at left, middle ground, are white with sienna-red roofs. White row-boats, with occupants, here and there along river, in middle distance. Patches of tall, vivid green grass, in foreground. Ochre-green trees on opposite shore. Blue-violet skyline, in far distance. Sky is light blue. Also known as SAMOIS-SUR-SEINE.

87. SKETCH, NEAR VENCE, 1929

OOC; 12x16; unsigned.

Painted near Vence, France, during artist's winter sojourn there. Rows of ochre-green trees, at left, middle ground, on sloping terrace. Beyond, also at left, white houses with sienna-red roofs. At right, on same plane, are occasional clumps of green trees. Vivid green shrubbery, in foreground. Blue-green hills, in far distance. Light blue sky.

88. SOUTH OF FRANCE, undated

OOC; 13x16; l.r.: W. G. (indistinct); Coll., C. W. Kraushaar Galleries, New York, N. Y.

Green lawn, and yellow-green palm-like trees in foreground. White house, left center, middle area, has blue and violet shadows. Blue-green trees in background. Light blue sky. Reproduced in Arts and Decoration, XXXIV (March, 1931), 44.

89. STATUE OF GARIBALDI, undated

OOC; 26x32; unsigned.

Scene in Washington Square Park, New York City. Statue of Garibaldi, at left center, middle ground, silhouetted against background of light red buildings. Ochre-green and yellow-green trees, here and there, on either side of statue, and in distance.

90. STUDY FOR POTTER'S PLACE, c. 1920
 OOC; 12x15; unsigned.
 Painted as preliminary study for finished picture. Similar to latter in color, tonality, and composition, except for slight variations in arrangement of houses, and absence of figures.
91. SUMMER HOTEL, 1909
 OOC; 26x31; l.r.: W. Glackens.
 Painted at Wickford, R. I., during artist's summer sojourn there. Large white building, with sienna-red roof, at right, middle ground. Tall ochre-green and vivid green trees, at left, nearby. Lawn, in front of building. In far distance, at left, white-blue and grey-ochre houses, amidst clumps of blue-green trees. Light blue sky has violet notes, here and there.
92. SUMMER HOUSE, undated
 OOC; 26x33, l.l.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Beach house, at extreme right, foreground, in blue shadow, has ramp extending into water, in distance. Light ochre sandy beach, in middle ground. Patches of green grass, here and there, in immediate foreground. Solitary white sailboat, at left, in far distance. Water is deep blue, with occasional notes of violet. Sky is light blue.
93. SWAN POND, BELLPORT, c. 1914
 OOC; 25x30; unsigned.
 Painted at Bellport, Long Island, during artist's summer sojourn there. Pond, in foreground, with two white swans, at right center. Ochre-green meadow, in middle ground. White and light ochre frame houses, beyond, amidst blue-green trees. Light blue sky.
94. TERRACED HILL, VENCE, 1928
 OOC; 19-3/4x24; unsigned.
 Painted at Vence, France, during artist's summer sojourn there. Orange grove, at left center, middle ground. Light yellow buildings, on terrace, at right, on same plane. Woman, in dark blue, carrying bundle, walking up path, right center, leading to houses. Light sienna earth, in foreground, with occasional patches of vivid green grass. Blue-violet hills, in far distance.

95. TREES, undated
 OOC; 13x16; unsigned.
 Vivid green and ochre-green trees, at right, and right center, middle ground. White houses, at left, on same plane. Green slope, in foreground. Green-blue trees, in far distance. Sky is light blue and violet.

96. 29 WASHINGTON SQUARE, c. 1915
 OOC; 25x30; unsigned.
 View of Glackens family home, at 29 Washington Square, New York City. Red building, with white moldings at windows. Large tree, at left, in front of house.

97. VENCE (No. 1), c. 1926
 OOC; 13x16; unsigned.
 One of three canvases, bearing same title, painted at Vence, France, during artist's sojourn there. View of town of Vence, as seen from sloping hill, in foreground. White and light ochre buildings, ranged irregularly, amidst clumps of ochre-green trees. Blue-violet hills, in distance. Also known as VIEW OF TOWN OF VENCE.

98. VENCE (No. 2), c. 1926
 OOC; 13x16; unsigned.
 White villa, at right center, and small, light ochre houses, at left, in middle ground, amidst ochre-green trees and shrubbery. Vivid green slope, in foreground. Blue-violet hills in distance. Light blue and violet sky. Also known as VIEW OF TOWN OF VENCE.

99. VENCE (No. 3), c. 1926
 OOC; 18x24; l.l.: W. Glackens.
 Similar to No. 1, in color, tonality, and composition, except for slight variations in arrangement of buildings and solitary nun, at right center, foreground. The latter, attired in black, holds open umbrella above. Also known as VIEW OF TOWN OF VENCE.

100. VIEW OF THE TOWN OF VENCE (see VENCE, Nos. 1, 2, 3)

101. VILLA GARDEN, 1929
 OOC; 20x24; unsigned.
 Painted at Vence, France, during artist's winter sojourn there. White and light ochre buildings, at left, foreground, with garden, nearby. Clumps of ochre-green trees in middle distance, amidst sloping terraces. Blue-violet landscape, in far distance.
102. VILLA LES PIVOINES, 1925
 OOC; 18x25; unsigned.
 Painted at Vence, France, during artist's winter sojourn there. White villa, at left, middle ground, on terrace, amidst ochre-green and dark green trees and shrubbery. Orange grove, below terrace, at left center. Ochre-green trees and shrubbery, here and there, at right, on same plane, and in foreground. Vivid green slope, in immediate foreground. Blue-violet mountains, in far distance.
103. LA VILLETTE, c. 1895
 OOC; 25 $\frac{1}{4}$ x30 $\frac{1}{4}$; unsigned.
 Possibly painted in France during artist's sojourn there. Bridge of ochre hue, in middle area, spans entire width of picture. Three figures, on bridge, in center, attired in dark blue, silhouetted against grey-violet buildings, in background. Man, dressed in grey-blue, standing on shore, in foreground, beside black dog. Sky is light blue and grey. Reproduced in The Art Digest, XX (May 15, 1946), 15.
104. WALKER'S POND, NEW HAMPSHIRE, 1920
 OOC; 22x32; l.l.: W. Glackens.
 View of Walker's Pond, near Conway, N. H., painted during artist's summer sojourn there. Large ochre green tree, at extreme left, middle ground, hovers over white house. Small pier extends from house into water, at left center. Large grey-violet rocks in water, nearby. Vivid green shrubbery, at left, foreground. Rolling blue-green hills, in background. Water is blue-violet and greenish-blue. Sky is light blue, with roseate and violet notes, here and there.
105. WASHINGTON SQUARE FOUNTAIN, undated.
 OOC; 24x32; unsigned; Coll., Charles T. Henry, New York, N. Y.
 View of segment of Washington Square Park, New York City. In foreground, center, fountain, in deep blue-violet shadow. White Memorial Arch, at far right, middle ground. Statue of Garibaldi, at extreme left, also in middle area. Here and there, in background, are bare trees.

106. WEST HARTFORD, 1907

OOC; 26x32; 1.1.: W. Glackens.

Painted at West Hartford, Conn., during artist's winter sojourn there. Scene depicts segment of West Hartford, painted from summit of West Hill, then called Vanderbilt Hill, where parents of Mrs. Glackens lived for many years. Boys, attired in dark blue apparel, skating on white icy pond, at left, foreground. Farmington Avenue trolley, of grey-ochre hue, at right, foreground. At right center, near trolley, is long billboard, in blue-violet shadow. Umber-grey telegraph poles, here and there, along foreground. Bare trees, at right, and center, in middle area. Small grey-white house, at extreme left, middle ground. Village, with grey-blue and white houses, in valley, at center, far distance. Grey-green rolling hills, beyond. Sky is light greyish-blue.

107. WICKFORD HARBOR, 1909

OOC; 25x32; 1.1.: W. Glackens.

Painted at Wickford, R. I., during artist's summer sojourn there. View of harbor, from vivid green sloping grassy foreground. Ferryboat, of crimson-violet hue, entering harbor, at right, middle distance. Grey-sienna tugboat, at right center, in distance. Other water-craft, blue-grey, white, and yellow-grey, at left. Bay is light blue, with notes of violet, here and there. Sky is light blue, with white cumulus clouds, in upper area.

DRAWINGS

1. CITY STREET, undated

Pencil and green wash drawing on white paper; 14x11½; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.

View of wide city street, drawn from very high vantage point. Buildings on both sides of street. Church with tall steeple, at left, middle ground. In street, middle distance, are horse-drawn carriages. Here and there, figures walking on sidewalks. Drawn in line, with little shading. On reverse side, line drawing of church with tall steeple, executed in pencil.

2. SCENE IN DEVONSHIRE, 1936

Pencil drawing on white paper; 7x10-1/8; unsigned; Coll., Art Museum, Princeton University, Princeton, N. J.

Drawn in Devonshire, England, during artist's early summer sojourn there. Scene depicts irregular coastline of Devonshire. Rising cliffs, in distance. Cluster of buildings, at left, middle ground. Several boats in water. Some ten figures occupy various parts of foreground. Essentially a rough sketch, with some shading.

PRINTS

1. LE PONT NEUF, 1906

Dry point; 3x5-3/4; signed in pencil, l.r.: W. G.; printed in edition of three proofs: first proof in collection of Ira Glackens; second in Philadelphia Museum of Art, Philadelphia, Pa.; and third, in author's collection.

Executed in Paris, France, during artist's sojourn there. Le Pont Neuf, in middle distance, traverses Seine River. At left, extending from foreground into distance, is stone wall, enclosing path. Barges, tugboats, and other river-craft, depicted on Seine. In far distance, at left is Cathedral of Notre Dame. Six figures, on path, at left: woman and man, in foreground, walking; two men fishing, in middle area; two men in distance, walking.

2. THE SEINE, 1906

Etching on Arches paper; 6x8; l.r.: W. Glackens 1906 (etched), and signed similarly, below, in pencil, except for date; printed in edition of three proofs: two in collection of Ira Glackens; third in Philadelphia Museum of Art, Philadelphia, Pa.

Executed in Paris, France, during artist's sojourn there. View of Seine River, at left. Bridge, in middle ground, traverses river. Barges, and other boats, here and there. Buildings, with road, at right. Figures, walking along road, include woman on bicycle. Sky has faint suggestions of clouds.

D. PORTRAITS

OILS

1. AGNES, undated
 OOC; 18x15; 1.1.: W. G.
 A model. Young woman, bust-length, three-quarters view, facing left. Reddish-brown hair. Blue-violet eyes. Green blouse, with sailor-like collar. Orange-ochre background, with suggestions of green and violet, here and there.
 2. ANNA, undated
 OOC; 24x18; 1.1.: W. Glackens; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Identity of person unknown. Girl, bust-length, three-quarters view, facing left. Brown hair. Dark blue eyes. Violet-blue coat, with brown and grey fur collar. Ochre-green background.
 3. THE ARTIST'S WIFE (see PORTRAIT OF THE ARTIST'S WIFE)
 4. THE ARTIST'S WIFE AND SON, 1911
 OOC; 48x36; unsigned; Coll., permanent loan to Akron Art Institute, Akron, O., from Ira Glackens.
 The artist's wife and son. Both full-length. Mrs. Glackens, seated, three-quarters view, facing left, with arms about son. Latter, standing, in frontal position. Mrs. Glackens, seated on dark crimson-red upholstered chair, ornamented with green and yellow-green floral patterns. She has light brown hair. Shadows of face and neck, ochre green and sienna. Dark blue dress, with white stripes. Ira Glackens has light brown hair. He wears white and blue-grey attire. Red upholstered chair, at left, middle ground. At far left, background, grand piano, of violet-blue hue. Cobalt blue bowl, with white and yellow flowers, on piano. Dark brown table, with vase of ochre and roseate color, in center, background. Walls are ochre-green and violet. Pale blue rug. Also known as PORTRAIT OF THE ARTIST'S WIFE AND SON.
 5. THE ARTIST'S WIFE KNITTING, c. 1920
 OOC; 25x30; 1.1.: W. G.
 The artist's wife. Full-length, three-quarters view, facing left. Seated, on crimson-red sofa.
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She is knitting with red yarn. Light brown hair. Light blue dress. White lamp, on sienna table behind sofa. Dining room, seen through open door at right. Walls are ochre-green and violet.

6. BEATRICE STANDING, 1928

OOC; 22x32; l.r.: W. Glackens.

A model. Young woman, full-length, almost frontal position, facing slightly to left. Standing. She is leaning on crimson-red sofa with left arm. Reddish-brown hair. Black dress. Light blue hat. Short grey gloves. Wristwatch on left arm. Blue-green draperies, at left, background. Wall, is light ochre and violet. Rug is violet and crimson.

7. CHILD IN CHINESE COSTUME, 1920

OOC; 48x30; l.l.: W. Glackens.

The artist's daughter, at age of seven. Full-length, three-quarters view, facing left. Standing. Right hand rests on crimson-red upholstered chair. Light brown hair. Blue, red, and yellow Chinese costume. Crimson-violet draperies, in background. Rug is blue, crimson, and violet. Also known as LENNA IN CHINESE COSTUME. Reproduced in Forbes Watson, William Glackens (New York: Duffield and Company, 1923). n. p.

8. CHILD IN GARDEN, 1916

OOC; 32x26; l.r.: W. Glackens.

The artist's daughter, at age of three. Full-length, frontal position. Standing, in garden. Red-orange basket, on right arm, contains pink and ochre-yellow zinnias. Light brown hair. Violet-blue sweater, over white blouse. Wide collar, with crimson-red bow-like tie. Ochre-yellow, pink, and crimson flowers in garden, amidst yellow-green and green-blue shrubbery. Reproduced in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), p. 36.

9. CHILD IN SOLDIER SUIT, c. 1920

OOC; 26x13; l.l.: W. G.

The artist's daughter, at about age of seven. Full-length, three-quarters view, facing right. Standing. Light brown hair. She wears soldier suit. Red-orange trousers, and blue jacket with crimson-red piping. Toy gun in left hand. Light ochre and violet background.

10. CHILD WITH APPLE, c. 1910

00C; 74x40; unsigned.

Identity of person unknown. Young girl, full-length, almost frontal position, facing slightly to left. Standing. Left hand rests on crimson-red sofa. Right hand holds green apple. White hat, with blue dots; blue ribbon, near crown. Blue and white dress. White socks. Tan shoes. Three green apples on sofa. Ochre-green wall has red floral patterns. Rug is blue, crimson, and yellow.

11. THE DREAM RIDE, c. 1920

00C; 48x54; l.l.: W. Glackens.

The artist's daughter, at about age of seven. Full-length, in profile. Seated, on hobby-horse, "Pegasus," with dog, nearby. Imaginative figures, and fanciful landscape, in background. Lenna Glackens, attired in orange-red jacket, and black skirt with red floral patterns. Orange-red ribbon, at back of head. White hobby-horse, spotted with vivid green marks. White dog, has brown and black markings. Blue-green cone-like hills, in far distance. Carriage, at right, middle ground, is crimson, with notes of roseate and violet. Donkey-headed figure, seated in rear of carriage, has roseate-colored face, black clothing, and blue beret-like hat. Figure driving carriage, has brown dog-like head, and wears violet-blue clothing. Two figures, at left, middle ground, attired in dark blue apparel. Red house, at left center, middle ground, has violet roof, and orange-red chimney. Ground is light sienna and ochre. Light blue and violet sky, with small white cumulus cloud, at left, upper area. Reproduced in Town and Country, LXXXIV (December 15, 1929), Cover.

12. THE FAMILY GROUP, 1910-1913

00C; 72x84; l.r.: W. Glackens.

Artist's wife and son; Mrs. Charles FitzGerald, sister of Mrs. Glackens; and Mrs. James Preston, close friend of Glackens family. Full-length. Artist's wife and son, standing, frontal position. Mrs. FitzGerald, at left, three-quarters view, facing right, seated on crimson-red upholstered chair. Mrs. Preston, at right, three-quarters view, facing left, seated on blue sofa, ornamented with crimson and orange floral

patterns. Mrs. Glackens has light brown hair, light blue-green dress, with white lace collar. Ira Glackens has reddish-brown hair, light blue kimono-like blouse with dark blue edging on sleeves and bottom of costume. He wears high brown shoes. Mrs. FitzGerald wears violet-blue hat, long black coat and white fur collar with white lining. Latter also attired in purple dress with white lace collar, brown hose, and black shoes. Mrs. Preston has orange-red blouse, white skirt with green striping, light blue hat with white plumes, and long white gloves.

Small table near Ira Glackens, covered with orange cloth, has glass vase with crimson-red flowers. Armchair, at left, middle ground, is light red, ornamented with ochre-yellow lozenge-like patterns. Armchair, at right, in front of open balcony is blue-violet, ornamented with ochre and lavender patterns. Grey mantel-piece, at extreme left, background. Large blue-violet oil painting, on wall, left center, background. Blue portieres adorn balcony doorway. Mirror, on wall, at right. Floor is covered with rugs: that, in foreground, blue, crimson, and ochre-yellow; that, in background, lavender, ochre, and sienna. Reproduced in A. E. Gallatin, Certain Contemporaries (New York: John Lane Co., 1916), n. p.

13. HEAD OF A FRENCH GIRL, c. 1895
 OOC; 32x25½; l.r.: W. Glackens.
 Identity of person unknown. Girl, bust-length, three-quarters view, facing left. Dark brown hair. Brown eyes. Black hat. Dark blue cape. White blouse, with black bow at neck.
14. HEAD OF A GIRL, undated
 OOC; 15x12; l.l.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Identity of person unknown. Girl, bust-length, three-quarters view, facing left. Reddish-brown hair. Brown eyes. Violet-blue hat, ornamented with white and yellow flowers. Blue-green coat, with sienna, grey, and violet-colored fur collar.
15. HEAD OF A GIRL IN SPRING HAT, undated
 OOC; 15x12; unsigned.
 Identity of person unknown. Girl, bust-length, three-quarters view, facing right. Long reddish-brown hair, hangs over shoulders. Dark blue eyes. Light rose-colored hat, ornamented with small white flowers. White blouse. Sienna and crimson background.

16. HEAD OF A GIRL WITH SHORT HAIR, undated
 OOC; 15-3/4x12 $\frac{1}{4}$; l.l.: W. Glackens.
 Identity of person unknown. Girl, bust-length, three-quarters view, facing left. Short brown hair. Dark blue-violet eyes. White and yellow blouse. Blue-green and ochre background.

17. HEAD OF A LADY, undated
 OOC; 15 $\frac{1}{4}$ x12; l.r.: W. Glackens.
 Identity of person unknown. Young woman, bust-length, frontal position. Brown eyes. Light blue hat has band of small white and yellow flowers at base of crown. Yellow blouse. Green-blue and ochre background.

18. HEAD OF A MAN, undated
 OOC; 16 $\frac{1}{2}$ x13 $\frac{1}{4}$; unsigned.
 Identity of person unknown. Man, bust-length, three-quarters view, facing left. Partly bald. Moustache and hair, are dark brown. Dark brown eyes. Grey-blue coat. White shirt, with violet-crimson necktie. Light sienna background.

19. HEAD OF A WOMAN WITH FUR COLLAR, undated
 OOC; 13 $\frac{1}{4}$ x10; unsigned.
 Identity of person unknown. Young woman, bust-length, three-quarters view, facing right. Dark blue eyes. Blue hat. Blue-violet coat, with brown-ochre fur collar, is open at neck, revealing portion of white blouse.

20. HEAD OF A YOUNG WOMAN, undated
 OOC; 30x25; l.l.: W. Glackens.
 Identity of person unknown. Young woman, shoulder-length, frontal position. Light blue-violet eyes. Black hat, ornamented with pink rose, in front, at base of crown. Brown coat, with black trimming. Ochre and sienna background. Lower part of canvas, unfinished.

21. HEAD OF JULIA, undated
 OOC; 12-3/4x8 $\frac{1}{4}$; unsigned.
 A model. Girl, bust-length, frontal position. Long reddish-brown hair, extends over shoulders. Blue eyes. Light blue blouse. Ochre and sienna background.

22. HEAD OF LENNA, 1925
 OOC; 15x12; unsigned.
 The artist's daughter, at age of twelve. Bust-length, three-quarters view, facing right. Light brown hair. Blue eyes. Ochre-yellow blouse. Grey-green and ochre background.
23. HEAD OF PAULINE, undated
 OOC; 24x18; u.l.: W. Glackens.
 A model. Girl, bust-length, three-quarters view, facing left. Reddish-brown hair. Grey-blue eyes. Lavender blouse, with white collar. Rose-colored hat. Light sienna background.
24. HEAD OF RUSSIAN GIRL, undated
 OOC; 15x11; l.r.: W. Glackens; Coll., Miss Violette de Mazia, Merion, Pa.
 A model. Girl, shoulder-length, in profile. Brown hair. Dark blue eyes. Furpiece, of brown, grey, and umber hues, about neck. Blue-green background.
25. JANE IN BLUE HAT, undated
 OOC; 17-3/4x14 1/4; l.l.: W. Glackens.
 A model. Young woman, bust-length, three-quarters view, facing left. Blue-violet hat. Brown eyes. Reddish-brown hair. Orange scarf, about neck. Crimson-violet background.
26. JENNY IN FLOWERED HAT, undated
 OOC; 16 1/2 x 13 1/4; unsigned.
 A model. Bust-length, three-quarters view, facing left. Rose-colored hat, with white flowers. Grey-blue eyes. White blouse. Blue-violet background.
27. JOSEPHINE WITH FLOWERS, c. 1936
 OOC; 18x15, unsigned.
 A model. Young woman, waist-length, three-quarters view, facing left. Seated, by small table, with arms resting on it. Reddish-brown hair. Brown eyes. Light rose-colored dress, with short sleeves. Brown table, with crimson, yellow, and white flowers in green vase. Ochre-green background.

28. JULIA, c. 1910

00C; 30x25; 1.1.: W. Glackens.

A model. Girl, knee-length, three-quarters view, facing left. Seated, with left arm resting on table. Hands clasped. Long reddish-brown hair, with orange-red ribbon at back. Blue eyes. Purple dress, has crimson-red sash at waist. Red and yellow flowers, in green vase, standing on roseate table cloth. Red drapery, in background, has green leaf patterns.

29. JULIA WITH AN APPLE, 1908

00C; 15x12; unsigned.

A model. Girl, knee-length, three quarters view, facing left. Seated, with elbows resting on brown-ochre table. Reddish-brown hair. Blue eyes. Light red dress, has white dicky. Crimson-violet draperies, in background.

30. JULIA WITH BOOKS, 1908

00C; 24x20; unsigned.

A model. Girl, bust-length, almost frontal position, facing slightly to right. She holds two books in arms, at right. Blue eyes. Ochre-yellow straw hat, ornamented with white flowers. Crimson-red sweater. White blouse. Background is ochre, sienna, and violet.

31. JULIA'S SISTER, c. 1910

00C; 32x26; unsigned.

A model. Girl, knee-length, three-quarters view, facing right. Seated. Blue eyes. Large white hat, ornamented with blue and red flowers at base of crown. Long, reddish-brown hair, hangs over shoulders. White dress, with slightly frilled lace cuffs of same hue. Red ribbon about waist. Ochre-green background. On back of upper horizontal section of frame, label: "TR6301/40, Cleveland." Reproduced in Touchstone Magazine, VII (June, 1920), 196.

32. JULIET, undated

00C; 32x26; unsigned.

A model. Girl, knee-length, almost frontal position, facing slightly to left. Seated. Braided reddish-blonde hair, with one braid extending over left shoulder. Blue-grey eyes. Blue dress. Orange looped curtains, in background. Unfinished.

33. KAY LAURELL, undated
 OOC; 24x20; l.l.: W. Glackens.
 A model. Young woman, waist-length, three-quarters view, facing left. Seated. Reddish-brown hair. Blue-violet eyes. She wears white blouse which leaves much of bosom and arms exposed. Ochre-yellow wallpaper background, with orange-red floral patterns.
34. KING AND KINGDOM, c. 1916
 OOC; 32x26; l.l.: W. Glackens.
 The artist's daughter, at about age of three. Full-length, three-quarters view, facing left. Standing. Yellow gladioli, in left hand. Toy yellow crown on head. Light brown hair. Blue eyes. Light rose apparel. Crimson and violet background.
35. LENNA AND FLOWERS, c. 1920
 OOC; 12-3/4x8 1/2; unsigned; Coll., Barnes Foundation, Merion, Pa.
 The artist's daughter, at about age of seven. Knee-length, three-quarters view, facing left. Standing, in garden, arranging ochre-yellow, red, and white flowers in light yellow straw basket. Light brown hair. Blue eyes. White blouse, and blue-violet skirt. Vivid green shrubbery and yellow, red, and white flowers, about her.
36. LENNA AND IMP, 1929-1930
 OOC; 62 1/2x41-3/4; l.r.: W. Glackens.
 The artist's daughter, at about age of seventeen. Full-length, frontal position. Standing. Black French poodle, Imp, seated, at left, nearby. Light brown hair. Blue eyes. Short blue coat. Knee-length white dress. Black shoes. Red and yellow flowers, in vase, on brown-ochre buffet, at left. Ochre-green and violet background. Reproduced in Magazine of Art, XXXII (January, 1939), 10.
37. LENNA AND THE ROSE VINE, c. 1918
 OOC; 12 1/4x9 1/2; l.r.: W. G.; Coll., Mrs. Henry Breyer, Haverford, Pa.
 The artist's daughter, at about age of five. Full-length, three-quarters view, facing right. Standing, near crimson-red rose rambler. Light brown hair. Ochre-yellow apparel. White house, amidst greenish-blue trees and shrubbery, at right, background.

38. LENNA IN CHINESE COSTUME (see CHILD IN CHINESE COSTUME)
39. LENNA RESTING, c. 1923
 OOC; 26x32; unsigned.
 The artist's daughter, at about age of thirteen. Full-length, reclining on sofa. Large blue vase, with orange-yellow flowers, standing on oval brown table, in foreground. Dark blue dress. Black shoes. Crimson-red sofa. Parts of canvas, at lower right, unfinished. Also known as LENNA SLEEPING.
40. LENNA SLEEPING (see LENNA RESTING)
41. LENNA WITH CHESTNUTS, c. 1925
 OOC; 20x15; unsigned.
 The artist's daughter, at about age of twelve. Knee-length, three-quarters view, facing right. Seated, at table, cutting chestnuts. Light brown hair. Blue eyes. Blue and yellow sweater. Dark blue skirt. Brown-ochre table. Wallpaper background is ochre-green, with red floral patterns.
42. LENNA WITH DAISY, 1916
 OOC; 22x15½; unsigned.
 The artist's daughter, at about age of three. Knee-length, frontal position. Seated, on crimson-red sofa. Light brown hair. Blue eyes. Yellow daisy, in left hand. Blue dress. Background is light ochre, and violet.
43. LENNA WITH GREEN TIE, c. 1916
 OOC; 24x18; unsigned.
 The artist's daughter, at about age of three. Full-length, three-quarters view, facing right. Seated, on crimson-red upholstered chair. Hands in lap. Light brown hair. Blue eyes. White blouse, with green tie, and blue jumper. Grey-green background.
44. LENNA WITH PAINT BRUSH, c. 1919
 OOC; 13¼x10; unsigned.
 The artist's daughter, at about age of six. Knee-length, three-quarters view, facing left. Seated on orange-red upholstered chair. Paint brush, in left hand. Light brown hair, with greenish-blue ribbon at back. Blue dress. Ochre-green background, with notes of violet.

45. LITTLE GIRL IN GREEN, c. 1913
 OOC; 24-1/8x18 1/4; l.l.: W. Glackens; Coll.,
 Denver Art Museum, Denver, Col.
 Identity of person unknown. Young girl, waist-length, three-quarters view, facing left. Light brown hair. Blue-violet eyes. Green and white hat, with black band at base of crown. White blouse, with green jumper. Ochre-yellow background, with notes of green and violet, here and there.
46. NATALIE, c. 1935
 OOC; 18x15; unsigned.
 A model. Young woman, full-length, three-quarters view, facing right. Seated on blue upholstered chair, with legs crossed. Reddish-brown hair. White blouse and red skirt. Sienna background.
47. NATALIE WITH BLUE SKIRT, c. 1935
 OOC; 24x18; l.l.: W. Glackens.
 A model. Young woman, full-length, almost full frontal position, facing slightly to left. Seated on crimson-red sofa. Brown fur hat and coat. White blouse, partly seen, through open coat. Black laced shoes. Light sienna and green background.
48. PAULETTE, 1926
 OOC; 18x15; unsigned.
 A small girl, daughter of a cook employed by Glackens family at Ile Adam, France, during summer sojourn there. Bust-length, three-quarters view, facing left. Dark brown hair. Brown eyes. Light blue blouse. Green-ochre background, with violet notes, here and there.
49. PENNY, 1922
 OOC; 24 1/2 x 20; l.r.: W. Glackens; Coll., Mrs. Frederick S. Bull, Miami, Fla.
 Penelope Mumford (now Mrs. Frederick S. Bull), daughter of Mrs. Alice Mumford, a fellow student of Glackens at Pennsylvania Academy of the Fine Arts, and long a friend of artist's family. Girl, knee-length, three-quarters view, facing left. Seated, with arms on table. Brown hair, extends to shoulders. Red-orange cloth covers table. Ochre-yellow background.

50. PERUVIAN GIRL, 1924
 OOC; 24x18; l.l.: W. G.
 A model. Young woman, knee-length, almost frontal position, facing slightly to left. Seated, on green upholstered chair. Hands in lap. Black hair. Dark brown eyes. Black dress. Orange and light sienna background.
51. PICKWICK, undated
 OOC; 13½x10; unsigned.
 Portrait of a white Spanish poodle. Full-length, three-quarters view, facing right. Seated, on rug of blue, violet, crimson, and yellow patterns. Light ochre and sienna background.
52. PORTRAIT OF A MUSICIAN, c. 1903
 OOC; 75½x40; l.r.: W. Glackens.
 Ferdinand Zinzig, German classical pianist, well-known during latter part of past century and early years of present century. Close friend of artist's family. Full-length, almost frontal position, facing slightly to right. Standing. Walking stick, in right hand; hat, glove, in left hand. Long black drooping moustache and hair. Black cut-away coat. Grey trousers. White shirt, with wing collar. Crimson-violet necktie. Hat and gloves, are grey. Background and floor, are umber-black, with ochre and grey-blue notes, here and there. Also known as PORTRAIT OF FERDINAND ZINZIG.
53. PORTRAIT OF A YOUNG GIRL, c. 1918
 OOC; 32x26; l.r.: W. Glackens.
 Identity of person unknown. Girl, knee-length, three-quarters view, facing left. Seated. Left hand holds straw hat. Long reddish-brown hair, hangs over shoulders. Blue-grey eyes. Roseate-colored dress. Blue-violet hat, ornamented with white flowers. Crimson-red drapery, at left, background. Ochre-green wall, with blue and violet notes, here and there. Reproduced in Magazine of Art, XXXII (January, 1939), 9.
54. PORTRAIT OF A YOUNG MAN (see PORTRAIT OF CHARLES FITZGERALD)

55. PORTRAIT OF CHARLES FITZGERALD, undated
 OOC; 76x40; Coll., Mr. and Mrs. Charles FitzGerald, Sidmouth, Eng.
 Charles FitzGerald, for many years, editor of New York Sun. Close friend of Glackens family. Became artist's brother-in-law, upon marriage to Irene Dimock, Mrs. Glackens' sister. Now living in retirement, with his wife, in England. Young man, full-length, almost frontal position, facing slightly to right. Standing. Dark brown hair, with touches of grey at temples. Black cape-like coat, and suit of similar hue, with high-cut jacket. White shirt, with crimson-lavender necktie. Background and floor are fused in umber-greys. Also known as PORTRAIT OF A YOUNG MAN.
56. PORTRAIT OF ERNEST LAWSON, 1908
 OOC; 31x26; unsigned; Coll., National Academy of Design, New York, N. Y.
 The artist, Ernest Lawson, for many years, close friend of Glackens family. Bust-length, three-quarters view, facing left. Small rectangular palette, in left hand. Brush, in right hand. High forehead. Black moustache and small goatee. Grey-blue coat. White shirt, with stiff collar. Necktie is crimson and grey. Ochre-green wallpaper background, with crimson floral patterns.
 This canvas was painted by Glackens to qualify Lawson for election to Associate membership in National Academy of Design.
57. PORTRAIT OF FERDINAND ZINZIG (see PORTRAIT OF A MUSICIAN)
58. PORTRAIT OF GEORGE B. LUKS, c. 1900
 OOC; 30x25; unsigned; Coll., Museum of History, Science and Art, Los Angeles, Calif.
 The artist, George B. Luks, for many years, close friend of Glackens family. Full-length, three-quarters view, facing left. Seated, painting a picture. White shirt, with rolled sleeves. Black trousers. Large brown potted plant, at left, background. Part of bed seen, at right, also in background. Russet drapery, suspended, to floor, at center, along same plane. Grey-ochre walls.

59. PORTRAIT OF MISS OLGA D., 1910
 OOC; 32x26; l.r.: W. Glackens; Coll., Whitney Museum of American Art, New York, N. Y.
 A model. Young woman, knee-length, frontal position. Seated on crimson-red sofa. Large blue hat, with long, wide plumes of black and white hue. Reddish-brown hair. Blue-violet eyes. White pearls, around neck. Black coat, open, reveals low-cut white blouse. Lace white collar, extends lapel-like to waist. Light ochre and yellow wallpaper background, with red floral patterns. Reproduced in Magazine of Art, XLIX (November, 1946), 311.

60. PORTRAIT OF THE ARTIST'S WIFE, 1904
 OOC; 75x40; l.l.: W. Glackens.
 Painted shortly after their marriage. Full-length, frontal position. Seated, on blue-grey backless sofa. Black hat, with dark blue plumes. Light brown hair. Waist-length fur coat, of dark brown hue. White dress, has long pleats. Fruit, on silver platter, rests on white, cloth-covered, dark brown table. Ochre-grey background. Also known as THE ARTIST'S WIFE. Reproduced in The American Tradition. Catalogue of an exhibition of the National Academy of Design, New York, N. Y., December 3-16, 1951, n. p.

61. PORTRAIT OF THE ARTIST'S WIFE AND SON (see THE ARTIST'S WIFE AND SON)

62. PORTRAIT OF WALTER HAMPDEN AS HAMLET (see WALTER HAMPDEN AS HAMLET)

63. THE PROMENADE, 1927
 OOC; 32x25-3/4; unsigned; Coll., Detroit Institute of Arts, Detroit, Mich.
 The artist's daughter, at age of fourteen. Almost full-length, except for feet. Slightly in frontal position, facing somewhat to right. Seated, on donkey, in landscape setting. Orange-yellow hat, with dark violet piping. Light brown curly hair, hangs over shoulders. Crimson-red blouse, extending below waist, has lavender edging. Skirt, of similar hue as blouse. Brown donkey, has light sienna and white markings on nozzle. Vivid green trees, and ochre-yellow shrubbery, along road, in background. Grey-violet rocky ledges, in far distance, at right. House, at right center, middle ground, is white and light sienna. Light blue-violet sky. Reproduced in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), p. 30.

64. SELF-PORTRAIT, c. 1914
 OOC; 24x18; l.r.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.
 Self-portrait, painted at about age of forty-four. Bust-length, three-quarters view, facing left. Ochre-grey hair, ruddy complexion, and grey-blue eyes. Green-ochre shadows, in face and neck. White shirt. Light sienna background, with violet notes, here and there.
65. SELF-PORTRAIT, c. 1935
 OOC; 28-3/4x21 1/4; unsigned.
 Self-portrait, painted at about age of sixty-five. Waist-length, three-quarters view, facing right. Palette, in right hand, brush in left hand. Whitish-grey hair, ruddy complexion, and grey-blue eyes. Blue smock. Grey-ochre background. Unfinished.
66. SOPHIE, undated
 OOC; 24x20; l.r.: W. Glackens.
 A model. Young woman, knee-length, three-quarters view, facing left. Seated near brown table. White turban, ornamented with roseate and blue patterns. Black blouse. Ochre-yellow skirt. White vase, with red, yellow, and white flowers, standing on brown table.
67. STUDY FOR WALTER HAMPDEN AS HAMLET (No. 1), c. 1916
 OOC; 24x18; unsigned.
 One of two preliminary studies for finished picture. Similar to latter in color, tonality, and arrangement.
68. STUDY FOR WALTER HAMPDEN AS HAMLET (No. 2), c. 1916
 OOC; 26x13 1/2; l.r.: W. Glackens.
 Similar to finished picture in color, tonality, and arrangement.
69. WALTER HAMPDEN AS HAMLET, c. 1920
 OOC; 75 1/2x40; l.r.: W. Glackens.
 Walter Hampden (Dougherty), stage actor, especially active from turn of century to early thirties. Achieved prominence for roles of Hamlet and Cyrano de Bergerac. He was a friend of Glackens.
 Full-length, three-quarters view, facing left. Standing, with legs apart. Gazing downward in deep thought. Attired in black costume of Hamlet. Left

hand holds brooch suspended from long gold chain. Right arm, at side. Ochre-yellow drapery, in background. Also known as PORTRAIT OF WALTER HAMPDEN AS HAMLET. Reproduced in Forbes Watson, William Glackens (New York: Duffield and Company, 1923), n. p.

70. WOMAN IN BLUE HAT, undated
 OOC; 24x18; unsigned.
 Identity of person unknown. Young woman, shoulder-length, three-quarters view, facing left. Blue hat. Brown eyes. Red necklace. Roseate-colored dress. Sienna and ochre background.
71. WOMAN IN PLUMED HAT, undated
 OOC; 24x18; unsigned.
 Identity of person unknown. Young woman. Bust-length, frontal position. Blue hat with black plumes. Brown eyes. Black blouse, with white collar. Red necklace. Ochre and violet background. Unfinished.
72. YOUNG GIRL--FLOWERS IN HAND (owners' title), undated
 OOC; 30x18; l.r.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Portrait of Julia, a model. Knee-length, three-quarters view, facing left. Seated. Reddish-brown hair, with light blue ribbon at back. Blue eyes. White dress. She holds violet, and yellow flowers in lap. Blue-green background, with ochre and violet notes, here and there.

DRAWINGS

1. GIRL WITH DOLL (owner's title), 1888
 Pencil drawing on white paper, with red and blue crayon; 5-3/4x5; unsigned; Coll., Mrs. John C. Shay, Alexandria, Va.
 The artist's cousin, Mrs. John C. Shay, depicted at age of seven. Knee-length, three-quarters view, facing left. She holds doll in lap. Suggestions of red and blue patterns, here and there, in dress. Line drawing, with almost no shading.

2. MAN'S HEAD, undated
 Black wash drawing on white cardboard; 7x5½; unsigned; Coll., Philadelphia Museum of Art, Philadelphia, Pa.
 Identity of person unknown. Man's head, almost in frontal view, facing slightly to right. Moustache. Much shading.
3. FLORENCE SCOVEL SHINN, c. 1907
 Red chalk drawing on white paper; 12x9½; l.r.: W. Glackens; Coll., Arthur G. Altschul, New York, N. Y.
 First wife of Everett Shinn, and close friend of Glackens family. Knee-length, three-quarters view, facing left. Seated, with left hand on hip, and parasol in right. Large plumed hat. Long coat, with fur collar. Line drawing, with little shading.
4. WOMAN'S HEAD, 1892
 Black pen-and-ink drawing on grey paper; 8x7; l.r.: Butts Glackens; Coll., Philadelphia Museum of Art, Philadelphia, Pa.
 Identity of person unknown. Woman's head, almost in profile, facing right. Line drawing.

PRINTS

1. PORTRAIT OF ERNEST LAWSON, 1906
 Lithograph; 8-7/8x6-3/4; l.r.: W. Glackens (in pencil); subject's autograph appears l.l.: Ernest Lawson; printed in edition of three proofs: one in collection of Ira Glackens, a second owned by J. J. Gregg, London, Eng., and third in Philadelphia Museum of Art, Philadelphia, Pa.
 The artist, Ernest Lawson. Full-length, almost frontal position, facing slightly to right. Long winter overcoat, double-breasted, with two rows of buttons. Hands, in pockets. Feet, wide apart. Wide brim hat. Black moustache and small goatee. Reproduced in A. E. Gallatin, Certain Contemporaries (New York: John Lane Co., 1916), n. p.

E. STILL-LIFES

OILS

1. AMARYLLIS, undated
 OOC; 20x15; 1.1.: W. Glackens.
 Crimson-red amaryllis, and other flowers of white, ochre-yellow, and pink color, in green glass pitcher, on white tablecloth. Ochre-green and violet background.
2. AMARYLLIS LILIES, undated
 OOC; 20x15; 1.1.: W. Glackens.
 Roseate-colored amaryllis lilies, in light blue-green painted glass vase, on white tablecloth. Lavender-blue background.
3. ANEMONES, undated
 OOC; 18x15; 1.r.: W. G.; Coll., Dalzell Hatfield Galleries, Los Angeles, Calif.
 Red and white anemones and white daisies, in ochre vase, on green table. Crimson background.
4. ANEMONES, 1926
 OOC; 18x15; 1.1.: W. G.; Coll., Mrs. Evelyn B. Ficke, Davenport, Ia.
 White, crimson-red, and light violet-blue anemones, in green glass vase, on yellow and red checkered tablecloth. Dark green-blue background.
5. ANEMONES AND TULIPS IN BROWN JAR, c. 1928
 OOC; 18x15; 1.1.: W. G.; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Light blue, crimson, and white anemones, with white tulips, in ochre-brown jar, on yellow table. Ochre-green background. On back of upper horizontal stretcher, written in pencil and crossed out: "Flowers in Brown Jar."
6. ANEMONES AND TULIPS IN QUIMPER PITCHER, undated
 OOC; 18x15; 1.1.: W. G.
 Crimson-red and blue anemones, with white and yellow tulips in white quimper pitcher, on orange-red tablecloth. Violet-blue and ochre background.

7. AN APPLE, undated
 OOC; 6-3/4x10 $\frac{1}{2}$; l.c.: W. G.
 Crimson-red apple, on green and lavender tablecloth. Ochre background.
8. APPLE ON GREEN LAVENDER CLOTH, undated
 OOC; 7x9; unsigned.
 Green and crimson-red apple, on green and lavender tablecloth. Blue-violet background.
9. APPLES, undated
 OOC; 13 $\frac{1}{4}$ x16 $\frac{1}{2}$; l.r.: W. Glackens.
 Red and green apples, and one orange, on roseate tablecloth. Latter has crimson floral patterns. Ochre-green background.
10. APPLES, LEMON AND PEAR, undated
 OOC; 12 $\frac{1}{4}$ x15 $\frac{1}{2}$; unsigned.
 Two red apples, yellow-green pear, and lemon, on ochre-green table. Violet-blue draperies, in background.
11. APPLES AND GOURDS, undated
 OOC; 12x16; unsigned.
 Red and green apples, with yellow and orange gourds, in glass bowl, on white tablecloth. Ochre-green background, with blue and violet notes, here and there.
12. APPLES IN BLUE CHINA COMPOTE, undated
 OOC; 10 $\frac{1}{4}$ x13 $\frac{1}{2}$; l.r.: W. G.
 Red and yellow-green apples, in blue china compote, on crimson-red tablecloth. Light sienna background.
13. ASTERS IN GREEN BOWL, undated
 OOC; 16x13; unsigned.
 Yellow, blue, and pink asters, in green bowl, on white tablecloth. Crimson background, with occasional notes of violet and ochre.
14. BANANA AND NUTS, undated
 OOC; 8x11; unsigned.
 Banana, walnuts, and hickory nuts, on white tablecloth. Blue-violet and ochre background.
15. BLACK-EYED SUSANS, c. 1922
 OOC; 20x18; l.r.: W. G.
 Black-eyed susans, with thistle in green glass vase, on white doily. Three green and red apples, at left of vase. Ochre and crimson background.

16. BLUE FLOWERS WITH BLEEDING HEART, undated
 OOC; 15½x12¼; l.r.: W. G.
 Crimson-red bleeding heart, with violet-blue flowers, in blue vase, on ochre table. Light sienna and violet background.
17. BOUQUET AGAINST YELLOW WALLPAPER, undated
 OOC; 18x15; unsigned.
 Red and white roses, with other flowers of pink, ochre-yellow, and crimson color, in blue pottery vase, on roseate tablecloth. Yellow wallpaper background, has sienna and violet notes, here and there.
18. BLUE VASE WITH FUSIAS, undated
 OOC; 10x12½; l.l.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Fusias, in low-cut blue-violet vase, on greenish-white tablecloth. Ochre-yellow wallpaper background, has crimson floral patterns.
19. BOUQUET IN BASKET, undated
 OOC; 24x17½; unsigned.
 Orange-red zinnias, with other flowers of yellow, white, and lavender color, in brown basket, on ochre table. Sienna background.
20. BOUQUET IN PURPLE VASE, c. 1926
 OOC; 24x18; l.l.: W. Glackens.
 Yellow-orange zinnias, white carnations, red roses, and other flowers, in purple-blue vase. Tablecloth has yellow and lavender checkered patterns. Ochre-green and violet background.
21. BOUQUET IN QUIMPER PITCHER, 1937
 OOC; 24x18; l.l.: W. Glackens.
 One of artist's last pictures. White, violet-blue, yellow, and pink flowers, in white quimper pitcher, on blue tablecloth. Grey-green background, has violet and ochre notes, here and there. Also known as FLOWERS IN QUIMPER PITCHER. Reproduced in Magazine of Art, XXXII (January, 1939), 5.
22. BOUQUET WITH ANEMONES, undated
 OOC; 18¼x14; l.l.: W. Glackens.
 Red and white anemones, with other flowers of yellow, blue, and lavender color, in green and ochre striped vase, on blue tablecloth. Sienna background.

23. BOUQUET WITH CALIFORNIA POPPY, undated
 OOC; 17x14; l.l.: W. Glackens.
 Red California poppy, amidst yellow, orange-red, and white flowers, in ochre pottery jug, on crimson-red tablecloth. Blue-violet background.
24. BOUQUET WITH FERNS, undated
 OOC; 24x20; unsigned; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Yellow, orange-red, white, and lavender-blue flowers, amidst green ferns, on blue tablecloth. Ochre background, has occasional notes of violet and blue.
25. BOUQUET WITH FOXGLOVES, undated
 OOC; 18x14; l.l.: W. Glackens.
 Crimson-red, white, and yellow flowers, with blue-violet foxgloves, in green vase, on orange-red table. Background, same color as table, but darker in tone.
26. BOUQUET WITH GLADIOLI, undated
 OOC; 24x18; l.r.: W. Glackens.
 White, yellow, and orange-red flowers, with pink gladioli, in blue vase, on white tablecloth. Blue-green background.
27. BOUQUET WITH PANSIES, undated
 OOC; 16x13; l.l.: W. G.
 Violet-blue pansies, amidst other flowers of red, orange-yellow, and white color, in ochre-brown vase, on light sienna table. Green-blue background.
28. BOUQUET WITH POPPY, undated
 OOC; 15½x12½; l.l.: W. G.
 Red poppy, with white, light blue, and yellow flowers, in green vase, on white tablecloth. Ochre-green background.
29. BOUQUET WITH THREE DAISIES, undated
 OOC; 16x12; unsigned.
 Three yellow daisies, with other flowers of orange-red, crimson, and white color, in green pottery jug. Crimson-red background.
30. BOWL OF PEACHES, undated
 OOC; 12x16; unsigned.
 Six yellow and crimson-red peaches, in blue bowl, on light ochre table. Green-blue background.

31. BOWL WITH TWO PEARS, undated
 OOC; 6-3/4x10 1/2; unsigned.
 Two yellow-green pears, in lavender-blue bowl, on crimson-red tablecloth. Ochre background, has green and violet notes, here and there.
32. CALENDULA AND FREESIA, undated
 OOC; 12 1/4 x 9 1/2; unsigned.
 Yellow and orange calendula and freesia, in glass vase, on light red tablecloth. Ochre-green background.
33. CERAMIC VASE AND FLOWERS, undated
 OOC; 15x18 1/2; l.l.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.
 White roses, amidst crimson-red and yellow flowers, in lavender-blue vase, on white tablecloth. Ochre-green background.
34. CHRISTMAS ROSES, c. 1930
 OOC; 16x13; l.r.: W. G.
 Crimson-red roses, in light green vase, on red and white checkered tablecloth. Ochre-green background.
35. CHRYSANTHEMUMS, undated
 OOC; 24x18; unsigned.
 Yellow and pink chrysanthemums, in green pitcher, on orange-red tablecloth. Ochre and violet background.
36. COMPOTE OF FRUIT, undated
 OOCED; 12-3/4x16; l.r.: W. Glackens.
 Green and red apples, with purple-blue plums in light green compote, on blue tablecloth. Orange-red doily, at left of compote. Dark red background.
37. CUCUMBERS AND LEMONS, undated
 OOC; 12x16; unsigned.
 Two cucumbers and three lemons, on roseate tablecloth. Orange-red background.
38. DAHLIAS, undated
 OOC; 24x18; l.r.: W. Glackens.
 Crimson-red, pink, and lavender dahlias, in light blue pottery vase, on ochre table. Blue palm leaf patterned background.

39. DAHLIAS BY WINDOW, c. 1921
 OOC; 24x18; unsigned.
 Red and yellow dahlias, in blue pitcher, on white tablecloth, against window background.
40. DAHLIAS IN GREEN VASE, undated
 OOC; 12x16; l.l.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Red and pink dahlias, in green-blue vase, on lavender tablecloth. Yellow wallpaper background, with crimson floral patterns.
41. DAISIES AND ANEMONES, c. 1935
 OOC; 24-3/16x19-3/4; l.r.: W. Glackens; Coll., Sweet Briar College, Sweet Briar, Va.
 Yellow daisies, amidst blue-violet, red, and white anemones, in ochre pitcher, on light ochre table. Ochre-grey and green background.
42. DAISIES IN GREEN JUG, undated
 OOC; 18x15; l.l.: W. G.
 Yellow daisies, in green jug, on ochre table. Crimson background, has occasional violet and blue notes.
43. DAY LILIES, c. 1923
 OOC; 20x15; l.r.: W. G.
 Black-eyed susans, one pink rose, and white lilies, in green vase, on ochre table. Green-blue background.
44. DAY LILIES IN STRIPED BASKET, undated
 OOC; 15-5/8x12 1/2; l.r.: W. G.
 White lilies, in ochre basket, on white tablecloth. Red stripes, on basket. Ochre and orange background.
45. FIELD FLOWERS, undated
 OOC; 20x15; unsigned.
 Black-eyed susans, and other flowers of white, blue, and yellow color, in glass vase, on ochre-yellow tablecloth. Orange and sienna background.
46. FLOWER-PIECE, c. 1933
 OOC; 24x20; w.l.: W. G.; Coll., National Academy of Design, New York, N. Y.
 Yellow and orange-red zinnias, crimson-red roses, and other flowers, in green glass vase, on red and white checkered tablecloth. Ochre-grey and green background.
 This still-life, painted to qualify him for election as Academician, in National Academy of Design, in 1933.

47. FLOWER-PIECE, 1926
 OOC; 16x13; l.r.: W. Glackens; Coll., Whitney Museum of American Art, New York, N. Y.
 Large white, pink, crimson, and yellow flowers, in glass vase, on ochre table. Green-blue background. Reproduced in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), p. 24.
48. FLOWER-PIECE, undated
 OOC; 16x13; unsigned.
 Yellow and pink flowers, in white pottery vase, on white tablecloth. Vase, has blue ornamental designs. Sienna and ochre background.
49. FLOWER-PIECE WITH ASTERS AND DELPHINIUMS, 1937
 OOC; 16x12; l.l.: W. G.
 Red delphiniums and pink asters, amidst other flowers of yellow, white, and lavender hue, in glass vase, on white tablecloth. Grey-green and ochre background.
50. FLOWERS, undated
 OOC; 16x12½; l.l.: W. G.; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 White, light blue, orange-red, and yellow flowers, in blue vase, on crimson-red tablecloth. Sienna and ochre background.
51. FLOWERS, c. 1932
 OOC; 20x16; l.l.: W. G.; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Yellow-orange zinnias, white roses, and other flowers in cream-colored vase, on red and white checkered tablecloth. Ochre-green and violet background.
52. FLOWERS AGAINST PALM LEAF PATTERN, undated
 OOC; 16½x13¼; unsigned.
 Yellow, white, pink, and lavender-blue flowers, in white vase, on orange-red tablecloth. Vase, ornamented with blue floral patterns. Sienna background, with green palm leaf patterns.
53. FLOWERS IN BLUE JUG, undated
 OOC; 15x12; l.r.: W. G.
 Yellow, crimson, and white flowers, in blue jug, on light ochre table. Blue-green background.

54. FLOWERS IN BLUE OCTAGONAL VASE, undated
 OOC; 15x12; unsigned.
 Yellow and orange-red zinnias, amidst other flowers of crimson, white, and violet hue, in light blue vase, on light red tablecloth. Ochre-green background.
55. FLOWERS IN BLUE URN, undated
 OOC; 25-3/4x13; l.l.: W. G.
 White and yellow tulips, with other flowers of ochre-yellow, blue-violet, and crimson-red color, in blue urn, on red tablecloth. Ochre-grey and sienna background.
56. FLOWERS IN BOHEMIAN TUMBLER, undated
 OOC; 18x10; l.l.: W. Glackens.
 White roses, with yellow and orange-red zinnias, in white Bohemian tumbler, on red tablecloth. Ochre-grey background.
57. FLOWERS IN BROWN JUG, undated
 OOC; 21½x15; l.l.: W. G.
 Orange-yellow tiger lilies and laurel, in brown jug, on white doily. Tablecloth is crimson-red. Ochre-green and violet background.
58. FLOWERS IN GOBLET, undated
 OOC; 16x13; unsigned.
 Yellow, crimson, white, and yellow-orange flowers, in blue goblet, on lavender tablecloth. Red drapery background.
59. FLOWERS IN GREEN VASE, undated
 OOC; 11½x16½; l.r.: W. Glackens; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Yellow daisies, red and white roses, and violets, in light green vase, on crimson-red tablecloth. Ochre and sienna background, has occasional notes of violet.
60. FLOWERS IN GREEN VASE, undated
 OOC; 15½x12; l.l.: W. Glackens.
 Yellow zinnias, white daisies, and other flowers of red, and orange-yellow hue, in green vase, on light red tablecloth. Crimson background, has occasional violet and ochre notes.

61. FLOWERS IN IRON STONE JUG, undated
 OOC; 16x12; unsigned.
 Various small flowers of yellow, white, violet, and red-crimson color, in two-handled ochre-brown jug, on white tablecloth. Sienna background.
62. FLOWERS IN LUSTER PITCHER, undated
 OOC; 16x13; 1.1.: W. G.
 Yellow-orange marigolds, pink carnations, and other flowers of lavender, white, and ochre-yellow hue, in light blue pitcher. Sienna background.
63. FLOWERS IN POMPEIAN VASE, undated
 OOC; 15½x12¼; 1.1.: W. Glackens.
 White, violet-blue, and red flowers, amidst orange-red zinnias, and white daisies, in blue vase, on light crimson tablecloth. Ochre-green background.
64. FLOWERS IN POTTERY PITCHER, 1933
 OOC; 28-3/4x19½; 1.1.: W. Glackens, 33.
 Lavender, crimson-red, pink, ochre-yellow, and white flowers, with white and yellow tulips, and red roses, in blue pottery pitcher, on light ochre table. Sienna background.
65. FLOWERS IN QUIMPER PITCHER (see BOUQUET IN QUIMPER PITCHER)
66. FLOWERS IN SILVER BOWL, undated
 OOC; 18x13¼; 1.1.: W. Glackens.
 White, yellow, crimson, and lavender-blue flowers, with yellow-orange marigolds, in silver bowl, on light ochre table. Orange-red background.
67. FLOWERS IN SPOTTED JUG, undated
 OOC; 12¼x9½; 1.1.: W. Glackens.
 Ochre-yellow, pink, and crimson-red flowers, in blue spotted jug, on ochre-grey table. Sienna background.
68. FLOWERS IN SUGAR BOWL, c. 1935
 OOC; 15x18; 1.r.: W. G.; Coll., C. W. Kraushaar Galleries, New York, N. Y.
 Yellow zinnias, pansies, orange-yellow marigolds, and other flowers, in light green sugar bowl, on whitish-blue table. Ochre-green and violet background. Reproduced in Wolfgang Born, Still-life Painting in America (New York: Oxford University Press, 1947), Plate 120.

69. FLOWERS IN WHITE PITCHER, undated
 OOC; 16x13; l.r.: W. G.
 Yellow, pink, red-orange, and violet-blue
 flowers, in white pitcher, on blue tablecloth.
 Orange and light sienna background.

70. FLOWERS IN VASE, undated
 OOC; 16x13; l.r.: W. Glackens; Coll., Robert
 Graham, New York, N. Y.
 Crimson-red, yellow, and lavender dahlias, in
 light blue vase, on brown mahogany table. Grey-
 ochre and violet-blue background.

71. FLOWERS IN WHITE VASE, undated
 OOC; 16x12; l.l.: W. G.; Coll., Mr. and Mrs.
 Leon Kroll, New York, N. Y.
 Crimson-red and pink roses, with lilacs in
 white vase, on ochre-yellow table. Vase has blue
 horizontal striped patterns. Ochre and crimson
 background.

72. FLOWERS ON CHECKERED TABLECLOTH, 1925
 OOC; 18x15; u.r.: W. Glackens.
 Small bouquet of white, blue, and yellow-orange
 flowers in green glass, on red and white checkered
 tablecloth. Crimson and violet background.

73. FLOWERS ON GARDEN CHAIR, 1925
 OOC; 20x15; l.l.: W. Glackens; Coll., C. W.
 Kraushaar Galleries, New York, N. Y.
 Yellow and white narcissus, pink carnations,
 and orange-red zinnias, amidst other flowers, in
 white quimper pitcher, on ochre garden chair.
 Green-blue background.

74. FLOWERS ON GARDEN CHAIR, undated
 OOC; 16x13; unsigned.
 White, yellow, violet, and crimson-red flowers,
 in blue vase, on ochre-yellow garden chair. Grey-
 green and sienna background.

75. FLOWERS WITH RED TABLECLOTH, undated
 OOC; 24x18; l.l.: W. Glackens.
 Lavender iris, red and white roses, and other
 flowers, in blue glass pitcher, on red-crimson
 tablecloth. Ochre and violet background.

76. FLOWERS WITH STRIPED BACKGROUND, 1926
 OOC; 15x20; 1.1.: W. Glackens.
 Pink and white asters, yellow-orange gladioli, and other flowers, in blue pitcher, on red and yellow checkered tablecloth. Grey-ochre and red striped background.
77. FRENCH BOUQUET, 1927
 OOC; 16x13; 1.1.: W. G.
 White and red roses in blue pitcher, on light sienna and ochre table. Yellow and red checkered background.
78. FREESIA AND TULIPS, undated
 OOC; 12x15; unsigned.
 Yellow and pink freesia, with white tulips, in green glass goblet, on red tablecloth. Ochre-green background.
79. FRUIT (owner's title), undated
 OOC; 20½x24; 1.1.: W. G.; Coll., Mrs. Mary Fanton Roberts, New York, N. Y.
 Three red and green apples, and yellow pear, on crimson-red tablecloth. Ochre and violet background.
80. FRUIT (owner's title), undated
 OOC; 18½x22; 1.1.: W. G.; Coll., Mrs. Mary Fanton Roberts, New York, N. Y.
 Two red and green apples, and yellow-green pear, on ochre and sienna table. Crimson and sienna background.
81. FRUIT AND WHITE ROSE, undated
 OOC; 13x16; unsigned.
 Red apples and yellow pears in blue compote, on ochre table. White rose, at left of compote. Red and violet background.
82. FRUIT IN LARGE BOWL, undated
 OOCBD; 13x16; 1.1.: W. G.
 Ochre-yellow pears and peaches of crimson-red and yellow hue, in blue bowl, on light sienna table. Ochre-green background.
83. FRUIT IN RED BASKET, undated
 OOCBP; 13x16; 1.1.: W. G.
 Red and green apples, yellow pears, and peaches of yellow and crimson-red color, in red basket, on light ochre table. Grey-green and ochre background.

84. FRUIT IN WHITE COMPOTE, undated
 OOC; 12x16; unsigned.
 Red and green apples, in white compote, on ochre table. Red apple, at right of compote. Sienna background.
85. FRUIT ON BLUE GLASS PLATTER, undated
 OOC; 15x18; l.r.: W. G.
 Green apples, and bananas, on blue glass platter. Table is ochre and light sienna. Orange and sienna background.
86. FRUIT WITH STRIPED POTTERY, 1926
 OOC; 19-3/4x24; unsigned.
 Tangerines and yellow-green pears, on paisley tablecloth, at left of blue-striped pottery jug. At right center, of table, white plate with tangerine and silver knife. Crimson and violet background.
87. FRUIT WITH THREE GREEN GLASSES, 1922
 OOC; 19½x28-3/4; l.l.: W. Glackens.
 Glass compote, with red apples, yellow pears and peaches of crimson-red and yellow hue, on crimson-red tablecloth, at right center. White jug, green glass, and green apple, at left. Orange, yellow pear, and two green glasses, at right. Ochre-green wallpaper background, has red floral patterns.
88. FRUIT WITH WALNUTS, undated
 OOC; 8½x15½; unsigned.
 Lemons, bananas, and walnuts, on white plate. Three walnuts, at right, and one, at left, of plate, on ochre table. Sienna background, with notes of violet, here and there.
89. GLADIOLI, c. 1926
 OOC; 24x20; l.l.: W. Glackens.
 Pink and yellow-orange gladioli, in blue-green glass vase, on white doily. Crimson-red drapery, on chair, at left. Ochre-green and violet background.
90. GLADIOLI, ZINNIAS, AND FUCHSIA, undated
 OOC; 14x9½; l.l.: W. Glackens.
 Yellow-orange gladioli, red zinnias, and white fuchsia, in blue vase, on ochre table. Crimson-violet background.

91. GLASS WITH ZINNIAS, undated
 OOC; 10½x6-3/4; l.l.: W. Glackens.
 Yellow, crimson-red, and orange-yellow zinnias,
 in glass, on white tablecloth. Green-blue and ochre
 background.
92. JONQUILS, undated
 OOC; 20x15; l.l.: W. G.
 Yellow jonquils, in blue and white vase, on
 red-crimson tablecloth. Orange-red background.
93. JONQUILS, TULIPS, AND ROSES, undated
 OOC; 24x18; l.r.: W. Glackens.
 Yellow jonquils, white tulips, and crimson-red
 roses, in green glass vase, on red-orange tablecloth.
 Ochre-green background, with notes of violet, here
 and there.
94. LAVENDER TULIPS AND JONQUILS, undated
 OOC; 24x30; l.l.: W. Glackens.
 Lavender tulips, and yellow jonquils, in white
 vase, on light blue tablecloth. Orange-red back-
 ground.
95. LILACS, undated
 OOC; 12x15; unsigned.
 Lilacs, in blue octagonal bowl, on grey-ochre
 table. Sienna and ochre background.
96. LILIES (owner's title), undated
 OOC; 18x14-3/4; l.r.: W. G.; Coll., Mrs. George
 W. Bellows, New York, N. Y.
 Yellow-orange tiger lilies, with yellow daisy,
 in ochre-yellow vase, on yellow tablecloth. Crimson
 and light sienna background.
97. LILIES AND OTHER FLOWERS, undated
 OOC; 24x20; l.l.: W. Glackens.
 White lilies, and other flowers of yellow,
 crimson, lavender, and orange-red hue, in blue-grey
 pitcher, on red-orange tablecloth. Green and ochre
 background.
98. LILY WITH TWO PINK FLOWERS, undated
 OOC; 14x9-3/4; unsigned.
 White lily, and two pink flowers, in green
 glass vase, on red tablecloth. Blue-green and
 ochre background.

99. MIMOSA AND OTHER FLOWERS, 1925
 OOC; 18x15; w.l.: W. G.
 Mimosa, with red roses, and yellow tulips, in blue vase, on crimson and blue checkered tablecloth. Green-blue and ochre background.
100. MIXED BOUQUET IN CREAM-COLORED PITCHER, undated
 OOC; 24x18; unsigned.
 Red-orange and yellow zinnias, pink asters, and other flowers of crimson, lavender, and white color, in cream-colored pottery pitcher, on blue tablecloth. Sienna background, has occasional notes of violet and ochre.
101. MIXED BOUQUET IN DELF JUG, undated
 OOC; 20x15; l.l.: W. Glackens.
 White and red carnations, with other flowers of yellow, orange-red, and light blue color, in ochre-brown Delf jug, on blue tablecloth. Grey-green and ochre background.
102. MIXED TULIPS, undated
 OOC; 18x14; l.l.: W. G.
 White and yellow tulips, in green glass, on orange-red tablecloth. Crimson and violet background.
103. NARCISSUS AND ANEMONES, undated
 OOC; 16x12; unsigned.
 Yellow and white narcissus, with violet-blue and crimson anemones, in yellow pottery, on red tablecloth. Ochre-green background.
104. NASTURTIUMS, undated
 OOC; $12\frac{1}{4} \times 9\frac{1}{2}$; unsigned.
 Crimson-red, orange, and white nasturtiums, in green glass vase, on ochre-yellow table. Sienna background.
105. NASTURTIUMS AND PANSIES, undated
 OOCED: $15-1\frac{1}{8} \times 12-7\frac{7}{8}$; unsigned.
 Crimson-red nasturtiums, and violet-blue pansies, in blue jug, on roseate doily. Ochre and sienna table. Crimson background, with violet notes, here and there.

106. NASTURTIUMS AND PETUNIAS, undated
 OOC; 15x12; l.l.: W. G.
 Red nasturtiums, with pink and purple-blue
 petunias, in glass goblet, on blue tablecloth.
 Ochre and sienna background.
107. NASTURTIUMS IN A GLASS, undated
 OOC; 10½x7; unsigned.
 Crimson and red-purple nasturtiums in glass,
 on light sienna table. Blue-green background.
108. ORANGES AND ANEMONES, undated
 OOCBD; 12-7/8x16; unsigned.
 Two blue anemones, in glass, on blue-violet
 tablecloth. Three oranges, at left of glass, and
 two, at right. Greenish-blue and ochre background.
109. PANSIES IN A DARK GLASS, undated
 OOC; 9x7; l.r.: W. Glackens.
 Lavender-blue pansies, in dark green glass,
 on ochre-yellow tablecloth. Orange-red background.
110. PAPER NARCISSUS, undated
 OOC; 18x15; l.r.: W. G.
 Yellow, white, and pink narcissus, in green
 vase, on orange-red tablecloth. Blue drapery
 background.
111. PEACHES IN A COMPOTE, undated
 OOC; 12x15; unsigned.
 Yellow and crimson-red peaches, in white
 compote, on grey-blue tablecloth. Ochre-green
 background.
112. PEACHES IN GLASS DISH, undated
 OOC; 12x14-3/4; unsigned.
 Yellow and crimson-red peaches in glass dish,
 on light ochre and sienna table. Red and violet
 background.
113. PEAR, PERSIMMON AND GRAPES, undated
 OOC; 7¼x10½; unsigned.
 Persimmon, with yellow pear, and green grapes,
 in white diagonal bowl, on grey-blue table. Ochre-
 green background.

114. PEAR AND BLUE GOBLET, undated
 OOC; 12x16; unsigned.
 Yellow-green pear, on white plate, at right center, of light sienna table. Blue goblet, at left. Ochre-green background.
115. PEARS AND ORANGES IN BOWL, undated
 OOC; 10x13; unsigned.
 Two yellow-green pears, and two oranges, in white bowl, on orange-red tablecloth. Grey-green and ochre background.
116. PERSIMMON, undated
 OOC; 7-1/8x9 1/4; unsigned.
 One persimmon, on blue-grey table, against ochre and light sienna background.
117. A PINEAPPLE, undated
 OOC; 12 1/4 x 9 1/4; unsigned.
 One pineapple, on light sienna and ochre table, against dark blue-violet background.
118. PINK AND WHITE GLADIOLI, undated
 OOC; 13 1/4 x 10; l.l.: W. Glackens.
 Pink and white gladioli, in white vase, against ochre-green background. Only top of vase is depicted.
119. PINK ROSES, undated
 OOC; 24x18; l.l.: W. G.
 Pink roses, in dark green glass, on red and white striped tablecloth. Orange-red background.
120. PINK ROSES IN BLUE URN, undated
 OOC; 24x18; unsigned.
 Four pink roses, in blue urn, on light sienna table. Grey-green and ochre background.
121. PINK TULIPS, undated
 OOC; 20x15; l.l.: W. Glackens.
 Pink tulips, in white vase, on blue-grey table. Green apple, at left, of vase. Ochre green and violet background.
122. PITCHER OF FLOWERS, undated
 OOC; 15 1/2 x 12 1/4; l.r.: W. Glackens.
 White, lavender, yellow, and red flowers, in

blue china pitcher, on light sienna table. Green-blue background.

123. PLUMS AND PEACHES, 1937
 OOC; 9x15; l.r.: W. Glackens.
 Blue-purple plums, and yellow-red peaches,
 on light blue dish. Crimson-red tablecloth.
 Ochre and sienna background.
124. PLUMS IN SAUCER, undated
 OOC; 7½x10½; l.r.: W. G.
 Blue-purple plums, in shallow lavender bowl,
 on grey-ochre table. Blue-green and ochre background.
125. POPPIES, LILIES, AND BLUE FLOWER, undated
 OOC; 18x15; unsigned.
 Red poppies, with white lilies, and other
 flowers, in glass goblet, on white tablecloth.
 Ochre-green and violet background.
126. RED AND WHITE ANEMONES, undated
 OOC; 18x15; unsigned.
 Red and white anemones, in cream-colored pitcher,
 on light sienna table. Pitcher, ornamented with blue
 patterns. Yellow and blue stripes, in background.
127. RED AND WHITE TULIPS, undated
 OOC; 14x9-¾; l.l.: W. Glackens.
 Red and white tulips, in green glass vase, on
 blue-grey table. Ochre and light sienna background.
128. RED BERRIES AND YELLOW LEAVES, undated
 OOC; 14x9½; unsigned.
 Red berries and yellow-green leaves, in green
 cut glass vase, on light ochre table. Light sienna
 background.
129. RED FLOWERS, undated
 OOC; 13½x10; l.l.: W. Glackens.
 Red-crimson roses, orange-red zinnias, and
 other red flowers, in white jug, on blue-grey
 table. Ochre and sienna background.
130. RIVIERA FLOWERS, undated
 OOC; 15x18; l.r.: W. G.
 White and red roses, with other flowers of
 orange-red, yellow, and violet color, on ochre-
 grey table. Light sienna and violet background.

131. ROSES, 1936
 OOC; 20½x15; l.l.: W. Glackens/36.
 Pink and yellow roses, in green mason jar, on light sienna and ochre table. Blue-green background.
132. ROSES AND DAISIES, undated
 OOC; 16x12; unsigned.
 Red and yellow roses, with yellow daisies, in blue glass vase, on orange-red tablecloth. Ochre-green background.
133. ROSES AND JONQUILS, undated
 OOC; 20-1/8x15; l.r.: W. G.
 Red and white roses, with yellow jonquils, in vase. Latter has ochre-yellow wicker covering. Blue tablecloth. Roseate and ochre background.
134. ROSES AND PERSIMMONS, undated
 OOC; 13x16; unsigned.
 Red and yellow roses, in white vase, on grey-ochre table. Three persimmons, at right of vase. Sienna background.
135. ROSES IN FRENCH TOBACCO JAR, undated
 OOC; 15x12; unsigned.
 Red roses, with other flowers, in ochre-brown jar, on orange-red tablecloth. On jar, in dark crimson, are letters "APE." Crimson-violet background.
136. THE SOFA, 10 W. 9th ST., 1920
 OOC; 12½x15½; unsigned.
 Part of living room of Glackens family home, in New York City, where artist lived from 1918 until his death two decades later. Blue-violet sofa, with crimson-red cushion, in center. Brown table, with lamp, behind sofa. Grey-ochre and green wall.
137. SPRING FLOWERS, undated
 OOC; 24x18; l.l.: W. Glackens.
 Yellow jonquils, lilacs, and other flowers of white, pink, and lavender color, in amber glass vase, on orange-red tablecloth. Right section of background is greenish-blue; left section is orange. On back of upper horizontal section of frame, label: "Ann. Exh. Art Students League, N. Y."

138. STILL-LIFE, undated
 OOC; 7x11; l.l.: W. G.; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 White carnations, yellow daisies, and other flowers of violet, red, and pink color, on crimson-red tablecloth. Orange background.
139. STILL-LIFE, TWO TOMATOES, TWO APPLES, undated
 OOC; 10x12½; unsigned; Coll., Misses Nelle E. and Mary Mullen, Merion, Pa.
 Tomatoes, red apples, and carrot, on white tablecloth. Ochre-yellow wallpaper background, has red and green floral patterns.
140. STILL-LIFE WITH BREAD, undated
 OOC; 19½x24; l.l.: W. Glackens (indistinct).
 Red and green apples, with yellow pears, in white compote, at left center, on ochre-grey table. Green glass, with red rose, at left of compote. At right, ochre-yellow basket, with crimson napkin and loaf of bread. Red and yellow roses, behind basket, at right. Sienna and ochre background.
141. STILL-LIFE WITH JAPAN BOX, undated
 OOC; 15x20; l.l.: W. G.
 Yellow and green pears, with red apples, in glass compote, on blue-grey table. Blue-violet book, at left of compote. At right of latter, red box with "Cake" printed on it. Yellow pear, on top of box. Ochre-green background.
142. STILL-LIFE WITH WATER-MELON, undated
 OOC; 18x24; l.r.: W. G.
 Watermelon, at left center of light sienna table, with silver knife stuck in it. Green pitcher, and silver fork, at center. At right, white plate, with red and green apples. Green-blue background, has violet and sienna notes, here and there.
143. STUDY OF FLOWERS, undated
 OOC; 7¼x9¼; l.r.: W. G.
 White carnations, pink asters, and other flowers of red and yellow color, in white vase, on red-orange tablecloth. Green-blue background.

144. TULIPS AND FREESIA, undated
 OOC; 24x18; unsigned.
 White tulips, with orange and yellow freesia, in blue-violet vase, on grey-ochre table. Crimson and violet upholstered chair, in background.
145. TULIPS AND STOCK, undated
 OOC; 24x20; l.l.: W. Glackens.
 Yellow tulips, with white and pink stock, in dark brown vase, on light sienna table. Ochre-green background.
146. 23 FIFTH AVENUE INTERIOR, c. 1910
 OOC; 19-3/4x24; unsigned.
 Part of living room of home in New York City, where Glackens family resided from 1909 to 1911. White mantel-piece, at left. Crimson-red upholstered chair, nearby. Large red-orange upholstered chair, near window, at right. Painting, on wall, in center, with small ochre-brown tip-top table, beneath it. Ochre-grey walls, have occasional notes of green and violet.
147. VASE OF FLOWERS, undated
 OOC; 18x12½; l.r.: W. Glackens; Coll., Barnes Foundation, Merion, Pa.
 White and crimson-red roses, amidst ochre-yellow marigolds, and other flowers, in lavender vase, on orange-red tablecloth. Ochre-green background.
148. VEGETABLES ON BLUE PLATE, 1937
 OOC; 12-1/8x15; l.r.: W. G.
 Tomato, cucumber, and yellow squash, on blue plate. Light sienna table. Ochre-grey and violet background.
149. VERBENA, ZINNIAS, AND DAISIES, undated
 OOC; 12-3/8x15½; unsigned.
 White and lavender verbena, orange-red zinnias, and yellow daisies, in white sugar bowl. Latter has blue ornamental designs. Light sienna and ochre table. Crimson and violet background.
150. WHITE DAISIES AND YELLOW ZINNIAS, undated
 OOC; 15x20; unsigned.
 White daisies and yellow zinnias, in blue pottery vase, on ochre-grey tablecloth. Orange-red background.

151. WHITE ROSE AND OTHER FLOWERS, 1937
 OOC; 20x15; 1.l.: W. G.
 White rose, amidst red delphiniums and violets, with other flowers, in glass vase. Latter stands on red-bordered white plate. Light sienna and ochre table. Green-blue background.
152. WINTER ROSES AND JONQUILS, undated
 OOC; 16x12; unsigned.
 Red roses and yellow jonquils, in green glass vase, on light ochre table. Sienna background.
153. YELLOW DAISIES AND PEARS, c. 1920
 OOC; 18x24; 1.l.: W. G.
 Yellow daisies, and three yellow-green pears, on blue-grey and ochre table. In background, green blinds, at left, and grey-ochre window, at right.
154. YELLOW TULIP, undated
 OOC; 13x10; 1.l.: W. G.
 Yellow tulip, in blue glass vase, on light sienna table. Ochre-green background.
155. ZINNIAS AND FRUIT, undated
 OOC; 16x12-3/4; unsigned.
 Orange-yellow zinnias, in green vase, on light sienna table. Red apple, and two oranges, at right of vase. Two yellow-green pears, at left. Ochre-grey background, with occasional notes of blue and violet.
156. ZINNIAS IN BLUE VASE, undated
 OOC; 12x18; 1.l.: W. Glackens; Coll., Miss Violette de Mazia, Merion, Pa.
 Ochre-yellow, and orange-red zinnias, in blue vase, against blue-grey background. Table is not depicted.
157. ZINNIAS IN QUIMPER PITCHER, undated
 OOC; 18x15; 1.r.: W. G.
 Yellow and orange-red zinnias, in white quimper pitcher, on light ochre and sienna table. Blue stripes, at base of pitcher. Ochre-green background.

F. UNTITLED WORKS

FIGURAL STUDIESOILS

1. Undated
OOC; 15x12; unsigned.
Young woman, knee-length, three-quarters view, facing left. Seated on rose-colored upholstered chair. Right hand, on arm of chair. Left hand, in lap. Black hat, with small white flowers. Black dress. Crimson and violet background. Unfinished.
2. Undated
OOC; 15x12; unsigned.
Girl, knee-length, frontal position. Seated on orange-red upholstered chair. Hands in lap. Red hair. Green dress. Ochre-green background. Unfinished.
3. Undated
OOC; 16x12; unsigned.
Two young women, full-length, seated. Figure at right, in orange dress, seated on crimson-violet upholstered chair. Figure at left, in green dress, seated, on blue chair. Ochre-green background. Unfinished.
4. Undated
OOC; 16x13; unsigned.
Young woman, knee-length, frontal position. Seated on crimson-red upholstered chair. Reddish-brown hair. Ochre and violet background. Unfinished.

DRAWINGS

1. Undated
Blue chalk drawing on grey paper heightened with white chalk; 14½x10 (mat size); l.l.: W. Glackens; Coll., Charles T. Iklé, New York, N. Y.
Young woman, nude, full-length, three-quarters view, facing right. Left leg, slightly bent. Right hand, on arm chair. Line drawing, with almost no shading. White chalk used to indicate highlights.

GENREOILS

1. Undated

00C; 25x32; unsigned.

Landscape, with figures. Two girls, skating, at center, foreground. Figure, at left, wears blue-violet clothing. Figure, nearby, dressed in yellow. Woman, walking, at right, on same plane, in orange-red coat. Two figures, walking, at right, background, attired in ochre-grey, and crimson-violet apparel. Waterfall, at left center, middle ground, indicated with blue chevron-like patterns. Mound-like hilly landscape, in distance, is light sienna, with green cone-shaped vegetative patches, here and there. Blue-violet sky. Unfinished.

2. 1915

00C; 26x32; l.l.: W. Glackens.

Beach scene with figures. Figures in blue bathing suits, and others in white and yellow summer clothing, sitting and standing, on light ochre sandy beach, in foreground. Figures, under white and orange-yellow umbrellas, here and there. Three women, wading, at right, middle area; one, bending over, with hands in water. Water is green-blue. White and grey-violet beach houses, in background. Blue-green trees, at right, far distance. Light blue sky.

3. Undated

00C; 20x25-7/8; unsigned.

Porch of white house, at right, foreground, with young girl, in blue dress, climbing stairway. Nearby, ochre-green and blue-green trees. Light ochre sandy beach, along middle ground. Beyond is blue-violet bay. White sailboat, at left center, far distance. Light blue sky.

4. Undated

00C; 25 $\frac{1}{4}$ x30; l.r.: W. Glackens.

Park scene, with figures. Man, at right, foreground, seated, playing harp. Another man, standing nearby, watching him. At left, on same plane, woman and girl, dancing. Trees and shrubbery, in background. Painted entirely in monochromatic greys and blacks, except for red note on woman's dress.

5. Undated

OOC; 8x11-7/8; unsigned.

Beach scene with figures. Bathers in blue suits, and other figures in white summer attire, on light ochre sandy beach, in middle area. Several figures swimming, in foreground. White pavillion, at right, in distance, with beach houses of similar hue, on same plane. Blue-violet water. Light blue sky.

LANDSCAPESOILS

1. Undated

OOC; 15x22; unsigned.

White houses, with crimson-violet roofs, on terraces, at right, middle ground, amidst ochre-green trees and shrubbery. Ploughed fields, immediately below terraces, extend to left center. Green hillside, at left, on same plane. Yellow-green clumps of trees, in foreground. Blue-violet hills, in far distance. Light blue sky.

2. Undated

OOC; 19x23½; unsigned.

White cottage, with orange-red roof, at left center, foreground. Ochre-green trees and shrubbery, at left of house. Green lawn, nearby. Man, dressed in white, walking towards cottage. Green-blue trees, at right, in background. Blue-violet sky.

3. Undated

OOC; 11x14-3/4; unsigned.

Beach scene, with sailboat. Grey-violet rocks at left, foreground, near light ochre sandy beach. White sailboat, at right, in distance. Blue-violet promontory, at left, on same plane. Blue-green water. Light blue sky.

4. Undated

OOC; 13x16; unsigned.

Clumps of ochre-green trees, at left, center, middle ground, near white villa. Light sienna hilly landscape, immediately beyond. Green slope, in foreground. Blue-green and violet trees, in distance. Light blue sky.

PORTRAITSOILS

1. Undated

00C; 15½x12¼; l.r.: W. G.

Young woman, bust-length, three-quarters view, facing right. Blue-grey eyes. Close-fitting blue hat. Green coat and scarf. Crimson-violet and ochre background.

2. Undated

00CP; 12x16; unsigned.

The artist's family; knee-length, frontal position, seated on crimson-red sofa. Mrs. Glackens, at right, in blue dress. Lenna, in center, wearing rose-colored dress. Ira, at left, attired in blue and white suit. White lamp, on table, behind sofa. Light sienna and green background.

STILL-LIFESOILS

1. Undated

00C; 18x14; l.r.: W. G.

Orange-red zinnias, white roses, with other flowers of yellow and lavender color, in white vase, on white doily. Ochre and sienna table. Grey-green background.

2. Undated

00C; 16x14; l.l.: W. G.

White and yellow tulips, with red delphiniums, in brown pottery jug, on crimson-violet tablecloth. Ochre-green background.

3. Undated

00C; 14x16; unsigned.

Yellow pears and green grapes in white and blue compote, on red and blue checkered tablecloth. Ochre and light sienna background.

4. Undated

00C; 21¼x15; unsigned.

Yellow-orange tiger lilies, yellow daisies, and other flowers of white and crimson-red color, in glass vase, on red and white checkered tablecloth. Ochre-green background.

5. Undated
 OOC; 20x18; unsigned.
 White roses, with violets, and other flowers of light blue and yellow hue, in green glass vase, on ochre table. Ochre-green background, with violet notes, here and there.
6. Undated
 OOC; 20x15; l.r.: W. G.
 White and yellow tulips, with yellow daisies, in white pitcher, on green tablecloth. Crimson-violet background.
7. Undated
 OOC; 18x15; unsigned.
 White narcissus and crimson-red roses, with laurel, in green vase, on white and ochre-yellow checkered tablecloth. Light sienna background.
8. Undated
 OOC; 19x12; unsigned.
 White, yellow, and violet-blue flowers, with orange-red zinnias and lilacs, in vase, on red and lavender checkered tablecloth. Vase is wrapped with light blue paper, tied with white ribbon. Orange-roseate background.
9. Undated
 OOC; 11-1/8x14 1/2; unsigned.
 White and blue-violet flowers, in octagonal glass bowl, on light blue tablecloth. Crimson and ochre background.
10. Undated
 OOC; 11 1/2x14-7/8; l.r.: W. G.
 Green and red apples, on grey-blue table. Dark ochre-green background.
11. Undated
 OOC. Only right side of canvas is painted; left side is bare. Entire canvas measures 12x16. Painted section measures 12x8-1/8. Unsigned.
 Three small white flowers, in blue glass vase, on light ochre table. Blue-green background.

12. Undated
 OOC; 12x16; l.r.: W. G.
 Two red apples, two yellow-red peaches, and
 yellow pear, on blue plate. White tablecloth. Silver
 knife, in front of plate. Ochre-green background.
13. Undated
 OOC; 8½x12; unsigned.
 Two green apples, on orange-red tablecloth.
 Light sienna and ochre background.
14. Undated
 OOC; 8¼x10-1/8; unsigned.
 Green apple, on orange-red tablecloth. Light
 sienna background.
15. Undated
 OOC; 8-3/4x12½; unsigned.
 Purple-blue grapes, and yellow-green pear, on
 white plate. Latter is in center of light sienna
 table. Roseate and ochre background.
16. Undated
 OOC; 16x13; unsigned.
 White and blue anemones, in ochre vase, on light
 sienna table. Ochre-green background.

G. INACCESSIBLE WORKS

OILS

1. LE BAOU, 1929
 OOC; 15x18; l.r.: W. Glackens; Coll., Mrs.
 Alexander Stanley, New Britain, Conn.
 Made inaccessible by present owner who purchased
 picture, in 1944, from C. W. Kraushaar Galleries.
 Latter's records are only source of information on
 picture.
2. BARN ROCK
 OOC; Coll., Dr. Harry Britenstool, New York,
 N. Y.
 Probably given by artist to present owner,
 Glackens family physician. According to Ira
 Glackens' letter to author, March 16, 1955.

3. BASKET OF FLOWERS
OOC; Coll., Barnes Foundation, Merion, Pa.
4. BATHERS, 1913
OOC; 20 $\frac{1}{2}$ x30 $\frac{1}{2}$; l.l.: W. Glackens; Coll., Barnes Foundation.
Although inaccessible, picture is known through reproduction in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), p. 42.
Beach scene, with pier, bathers, and diving platform. Bathers, swimming, in foreground. Young boy, in rowboat, at left, on same plane. Man, attired in summer clothes, including straw hat, at left, middle ground. Houses, ranged in background.
5. BATHERS
OOC; Coll., Barnes Foundation.
6. BATHERS ON BEACH
OOC; Coll., Barnes Foundation.
7. BATHERS RESTING
OOC; Coll., Barnes Foundation.
8. THE BATHING BEACH
OOC; Coll., Barnes Foundation.
9. BATHING SCENE, BELLPART, c. 1915
OOC; Coll., Barnes Foundation.
10. BATHING SCENE, CANADA
OOC; Coll., Barnes Foundation.
11. BATHING SCENE, GLOUCESTER, 1918
OOC; Coll., Barnes Foundation.
12. BEACH WITH FIGURES AND SAILBOATS
OOC; Coll., Barnes Foundation.
13. CAFÉ LAFAYETTE, 1912
OOC; 32x26; l.r.: W. Glackens; Coll., Mr. and Mrs. Lincoln Isham, New York, N. Y.
Although inaccessible, picture is known through reproduction in Guy Pène du Bois, William Glackens (New York: William Edwin Rudge, Inc., 1931), p. 32.
Café scene, with young woman, seated at table, holding wine glass in left hand. Figure is knee-length, three-quarters view, facing right. Wears light blouse with elbow-length sleeves, large dark hat, and dark skirt. Coat draped on back of chair

on which she sits. Segment of cane-type chair is seen at left. Mirrored wall, behind figure, reflects other figures, tables, and chairs. Café Lafayette, like Mouquin's and Café Francis, was popular rendezvous for artists and literary people of New York City during early decades of present century. According to letter to author from Ira Glackens, February 27, 1955, woman depicted is Kay Laurell, a model who posed for several paintings by artist.

14. CHILDREN, WASHINGTON SQUARE
OOC; Coll., Barnes Foundation.
15. DAHLIAS AND GLADIOLI IN GREEN VASE
OOC; Coll., Barnes Foundation.
16. DIEPPE HARBOR, 1906
OOC; Coll., Barnes Foundation.
17. EDITH AND LENNA IN GARDEN
OOC; Coll., Barnes Foundation.
18. THE FACTORIES
OOC; Coll., Barnes Foundation.
19. FLOWER-PIECE
OOC; Coll., Barnes Foundation.
20. FLOWERS IN BLUE VASE
OOC; Coll., Barnes Foundation.
21. FLOWERS IN BOWL
OOC; Coll., Barnes Foundation.
22. FLOWERS IN POT
OOC; Coll., Barnes Foundation.
23. GIRL ARRANGING TULIPS
OOC; Coll., Barnes Foundation.
24. GIRL IN GREEN BLOUSE
OOC; Coll., Barnes Foundation.
25. GIRL READING
OOC; Coll., Barnes Foundation.
26. GIRL WITH BOAT
OOC; Coll., Barnes Foundation.
27. GIRL WITH FLOWERED HAT
OOC; Coll., Barnes Foundation.

28. GIRL WITH FOX FUR (No. 1)
OOC; Coll., Barnes Foundation.
29. GIRL WITH FOX FUR (No. 2)
OOC; Coll., Barnes Foundation.
30. GIRL WITH GREEN TURBAN
OOC; Coll., Barnes Foundation.
31. GLOUCESTER, 1918
OOC; Coll., Barnes Foundation.
32. HEAD OF A YOUNG GIRL, 1914
OOC; 15½x13; 1.1.: W. Glackens; Coll., Barnes Foundation.
Although inaccessible, picture is known through reproduction in Arts and Decoration, IV (September, 1914), 406.
Portrait of young girl, bust-length, three-quarters view, facing left. Dark hat, and coat with fur collar. Flower pinned on left shoulder. Coat is open and reveals moderate neckline.
33. JULIA
OOC; Coll., Barnes Foundation.
34. NUDE
OOC; Coll., Barnes Foundation.
35. NUDE--HALF FIGURE
OOC; Coll., Barnes Foundation.
36. THE OISE, c. 1926
OOC; Coll., Philip B. Goetz, Buffalo, N. Y.
Made inaccessible by present owner who purchased picture in 1932 from C. W. Kraushaar Galleries. Latter's records are only source of information on picture.
37. ON THE WHARF--BELLPORT, c. 1915
OOC; Coll., Barnes Foundation.
38. PEONIES
OOC; Coll., Barnes Foundation.

39. THE PONY BALLET
 OOC; 48x30; unsigned; Coll., Barnes Foundation.
 Although inaccessible, picture is known through reproduction in Mary Mullen, An Approach to Art (Merion, Pa.: The Barnes Foundation, 1923), p. 55.
 Genre piece, with ballet dancer performing in center of stage. Chorus line with scenic curtain in background.
40. PORTRAIT OF MISS STEIN
 OOC; Coll., Barnes Foundation.
41. ROLLER SKATERS
 OOC; Coll., Barnes Foundation.
42. RUSSIAN GIRL--PROFILE
 OOC; Coll., Barnes Foundation.
43. SEATED NUDE
 OOC; Coll., Barnes Foundation.
44. SEATED WOMAN
 OOC; Coll., Barnes Foundation.
45. STILL-LIFE, ANEMONES
 OOC; Coll., W. F. Ludington, Ardmore, Pa.
 Made inaccessible by present owner who purchased picture in 1940 from C. W. Kraushaar Galleries. Latter's records are only source of information on picture.
46. SWEET PEAS
 OOC; Coll., Barnes Foundation.
47. TOMATOES AND CARROTS
 OOC; Coll., Barnes Foundation.
48. TULIPS, c. 1935
 OOC; 24x20; l.r.: W. Glackens; Coll., Mr. and Mrs. Lincoln Isham, New York, N. Y.
 Made inaccessible by present owners who purchased picture in 1944 from C. W. Kraushaar Galleries. Made known through colored reproduction in The Carnegie Magazine, X (October, 1936), cover.
 White tulips and smaller spring flowers, amidst sprays of green leaves, in green vase, on red tablecloth. Ochre-yellow background. Awarded Allegheny County Garden Club Prize of \$300, at Annual International Exhibition, 1936, Carnegie Institute, Pittsburgh, Pa.

49. WASHINGTON SQUARE, WINTER, 1910
 OOC; Coll., Barnes Foundation.
 Although inaccessible, made known through reproduction in The Art News, XXXVI (January 15, 1938), 19.
 Scene in Washington Square Park, New York City. Snow-laden ground, and bare trees. Boy pulling sleigh; woman and child; and lone woman, strolling through park, in foreground. Trees and occasional strollers, in middle distance. Buildings, in background.
50. THE WHARF, BELLPORT, c. 1915
 OOC; Coll., Barnes Foundation.
51. WINTER IN THE PARK
 OOCWP; 6 $\frac{1}{4}$ x8 $\frac{1}{2}$; unsigned; Coll., Henry Schnakenberg, New York, N. Y.
 Made inaccessible by present owner who purchased picture in 1943 from C. W. Kraushaar Galleries. Latter's records are only source of information on picture.
52. WOMAN KNITTING IN GARDEN
 OOC; Coll., Barnes Foundation.
53. WOMAN WITH BROWN FUR STOLE
 OOC; Coll., Barnes Foundation.
54. YOUNG GIRL, 1920
 OOC; Coll., Mrs. C. E. Etnier, York, Pa.
 Made inaccessible by present owner who purchased picture in 1937 from C. W. Kraushaar Galleries. Latter's records are only source of information on picture.

PASTELS

1. BATHERS
 Pastel on white paper; Coll., Barnes Foundation.
2. BATHING BEACH
 Pastel on brown paper; Coll., Alfred H. Holbrook, New York, N. Y.
 Made inaccessible by present owner who purchased picture in late thirties from C. W. Kraushaar Galleries. Latter's records are only source of information on picture.

H. LOST WORKS

OILS

1. ALONG THE SEINE

OOC.

One of five pictures shown by artist in Independent Exhibition, 1910, New York City. Present whereabouts of picture unknown. Ira Glackens, in letter to author, March 17, 1955, confirmed loss of picture.

2. AU BORD DE LA MER

OOC.

Exhibited in group show at National Arts Club, December, 1905-January, 1906, New York City. Present whereabouts unknown. Ira Glackens, in letter to author, April 10, 1955, confirmed loss of picture.

3. BALLET CARMEN

OOC.

Exhibited in Twenty-sixth Annual Exhibition of Society of American Artists, 1904. Present whereabouts unknown. Ira Glackens, in letter to author, January 4, 1955, confirmed loss of picture. Picture probably refers to ballet scene in opera, "Carmen." Ira Glackens, in letter to author, April 10, 1955.

4. BALLET DANCER (see BALLET GIRL IN PINK)

5. BALLET GIRL IN PINK

OOC.

Exhibited in group show at National Arts Club, 1904, New York City. Present whereabouts unknown. Ira Glackens, in letter to author, January 4, 1955, confirmed loss of picture. Picture known to author from photograph owned by Ira Glackens.

Girl, in ballet costume, full-length, frontal position. Lace curtains, in background, through which are seen open shutters. Flowers in right hand. Right arm rests on arm of chair. Wears brooch necklace. Dark floor. Also known as BALLET DANCER.

6. BASQUE CHURCH

OOC.

Probably painted during artist's summer sojourn, 1929, in Basque country, at Hendaye and Saint-Jean-de-Luz. Present whereabouts unknown. Ira Glackens, in letter to author, April 10, 1955, confirmed loss of picture.

7. THE BATHING HOUR

OOC.

One of three pictures exhibited by artist in Armory Show, 1913. Present whereabouts unknown. Ira Glackens, in letter to author, March 23, 1955, confirmed loss of picture.

8. BEACH SCENE, CAPE COD

OOC.

Referred to, in diary of John Sloan, January 3, 1909, as BATHING, CAPE COD, and as having been sold at current Winter Exhibition of National Academy of Design. Catalogue of latter exhibition lists picture, p. 55, as BEACH SCENE, CAPE COD. Present whereabouts unknown. Ira Glackens, in letter to author, April 10, 1955, confirmed loss of picture.

9. BEACH SCENE, GREAT SOUTH BAY, c. 1915

OOC; 26x32; l.l.: W. Glackens.

This picture was once part of Gallatin collection, housed in New York University. In late forties, collection was given as outright gift to Philadelphia Museum of Art. Letter to author from Dr. Harold O. Vearhis, Vice-Chancellor, New York University, July 13, 1954. This picture was not found among works presented to Museum. Letter to author from Kneeland McNulty, Assistant Curator of Prints and Drawings, Philadelphia Museum of Art, September 23, 1954. L. K. Morris, New York, N. Y., in letter to author, October 14, 1954, professed no knowledge of whereabouts of picture. Mr. Morris, friend of Gallatin, prepared critical notes for original Gallatin collection. Ira Glackens, in letter to author, January 4, 1955, confirmed loss of picture. Picture is known through reproduction in A. E. Gallatin, Certain Contemporaries (New York: John Lane Co., 1916), n.p.

Beach scene, with bathers and other figures, pier, sailboat, and faint indication of promontory in distance. Four figures on sandy beach: woman and three children in summer attire. Grassy patches, in foreground. Pier, at right, extends from middle ground to center distance in water. Woman, in bathing suit, walking on pier, while another woman wades in water, nearby. White sailboat, at left center, in distance. Also known as GREAT SOUTH BAY BEACH.

10. THE BROOKLYN BRIDGE
OOC.

Picture exhibited at Sixty-fifth Annual Exhibition of Pennsylvania Academy of the Fine Arts, 1894-1895. Art critic, reviewing latter exhibition, referred to picture as "a foreshortened view of the great structure at night." "An Attractive Display," The Public Ledger (Philadelphia, Pa.), December 17, 1894, p. 2. Present whereabouts of picture unknown. Ira Glackens, in letter to author, April 1, 1955, confirmed loss of picture.

11. THE BULL-FIGHT, 1906
OOC.

Painted as result of artist's Spanish sojourn, 1906. Hung for several years in Café Francis, owned by Jim Moore. Picture purchased at auction, spring, 1908, by Mrs. William J. Glackens, when Café Francis went out of business, according to diary of John Sloan, April 27, 1908. Present whereabouts of picture unknown. Ira Glackens, in letter to author, August 7, 1954, confirmed this.

12. CAFÉ

OOC.

Records of C. W. Kraushaar Galleries list picture as purchased by H. Nelson Goodman, Boston, Mass., 1940. Present location of Mr. Goodman is unknown and picture cannot be traced.

13. LA CIOTAT (No. 1), 1930
OOC.

This canvas and three others, bearing same title, resulted from artist's summer sojourn at La Ciotat, off south-eastern coast of France. Present whereabouts of picture unknown. Confirmed by Ira Glackens, in letter to author, April 10, 1955.

14. GIRL BUTTONING GLOVE
OOC.

Acquired by Pennsylvania State University, then Pennsylvania State College, State College, Pa., as gift from artist, c. 1918. According to letter to author, by K. E. Kenworthy, Director of Student Affairs, Office of President, Pennsylvania State University. Picture stolen from University, cut from frame with razor, April 21, 1949. Has never been recovered. Picture is known from photograph presented to author by Dr. Milton S. Eisenhower, President of Pennsylvania State University.

Figural study. Young woman, bust-length, frontal position, looking downward, buttoning glove on right hand. Wears flat-top hat with veil which partially conceals face. Light blouse, with wide collar. Dark coat, left open.

15. GREAT SOUTH BAY BEACH (see BEACH SCENE, GREAT SOUTH BAY)

16. LENNA AND RABBITS, c. 1920

OOC; 30x25; 1.1.: W. Glackens.

Formerly in collection of C. W. Kraushaar Galleries. Canvas had previously belonged to Phillips Memorial Gallery, Washington, D. C., but was returned in April, 1928, by latter, "for credit" to Kraushaar Galleries. Letter to author from Miss Elmira Bier, Assistant Director, Phillips Memorial Gallery, January 6, 1955. Painting was loaned by Kraushaar Galleries to Cleveland Museum of Art for Ninth Annual Exhibition of American Paintings, June 7-July 7, 1928. Entire contents of exhibition, including above canvas, were burned in railroad accident as they were being returned. Letter to author from Henry S. Frances, Curator of Paintings and Prints, Cleveland Museum of Art, Cleveland, O., February 21, 1955. Picture is known through reproduction in Arts and Decoration, XXIV (November, 1925), 25.

The artist's daughter, at about age of seven. Almost full-length, except for feet. Three-quarters view, facing left. Seated on wooden chair, in garden, feeding carrot to rabbit on lap. Another rabbit, at left, in crate-like box. Lenna Glackens wears light socks, and dark dress ornamented with light piping. Narrow ribbon around crown of head. Also known as LENNA FEEDING A RABBIT.

17. LENNA FEEDING A RABBIT (see LENNA AND RABBITS)

18. MAY DAY, CENTRAL PARK

OOC.

Believed to have been shown by artist in "The Eight" exhibition at Macbeth Galleries, 1908. But catalogue of latter exhibition does not list this title. Ira Glackens believes GREY DAY, CENTRAL PARK, listed in catalogue, was incorrect title or printer's error. Letter to author from Ira Glackens, January 4, 1955. Present whereabouts of picture unknown. Painter's son, in letter to author, January 11, 1955, confirmed loss of picture.

19. MAY DAY PROCESSION, c. 1906

OOC; 25x30; 1.1.: W. Glackens.

According to letter to author from Ira Glackens, December 8, 1954, picture was contributed by artist to artists' benefit fund of San Francisco after earthquake of 1906, in latter city. Present whereabouts of picture unknown. Known to author through photograph owned by Ira Glackens.

Park scene. Depicts children in May Day procession, with flowered canopy held over head of young girl. Ribbons extend from canopy held by children. Procession faces observer. Spectators on both sides of road; those at left, in silhouette; those in foreground, in full light. Trees and shrubbery, here and there.

20. MISS K. OF THE CHORUS

OOC.

One of three canvases shown by artist in group exhibition at National Arts Club, 1904, New York City. Since then, picture cannot be traced. Confirmed by Ira Glackens, in letter to author, September 23, 1954.

21. THE OISE

OOC.

According to records of C. W. Kraushaar Galleries, picture was purchased in 1937 by Phillip B. Goetz, Buffalo, N. Y. Present location of Mr. Goetz is unknown and picture cannot be traced.

PASTELS

1. BATHING BEACH

Pastel on brown paper.

According to records of C. W. Kraushaar Galleries, picture was purchased by Alfred H. Holbrook, New York City, during late thirties. Present location of Mr. Holbrook is unknown and picture cannot be traced.

WATERCOLORS

1. WICKFORD GREY DAY, 1909

Watercolor on white paper.

This picture and WICKFORD SUNLIGHT, were painted at Wickford, R. I., during artist's summer sojourn there. Both works were exhibited in the Forty-third Annual Exhibition of the American Watercolor Society, 1910, New York City. Present whereabouts of both pictures unknown. Confirmed by Ira Glackens, in letter to author, August 15, 1954.

2. WICKFORD SUNLIGHT (see WICKFORD GREY DAY), 1909

Watercolor on white paper.

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Unpublished Material

"The Diary of John Sloan."

AUTOBIOGRAPHY

I, Vincent John de Gregorio, was born in New York, New York, March 31, 1915. I received my secondary education in the public schools of New York City and Washington, D. C. From 1934 until 1942, I studied at the National Academy of Design in New York City. In 1941, I received the Tiffany Foundation Art Fellowship at Syosset, New York, and in 1945, I was awarded by Columbia University, the Pulitzer Traveling Scholarship of \$1500 for art. From 1942 until 1945, I served in the United States Army. My undergraduate training was obtained at the American University, Washington, D. C., from which I received the degree of Bachelor of Arts, in 1950. From the Catholic University of America, I received the degree of Master of Arts, in 1951. At the Ohio State University, I have specialized in the Department of Fine Arts while fulfilling the requirements for the degree of Doctor of Philosophy.